

U.S. Department of Justice

Federal Bureau of Investigation

Washington, D.C. 20535

MR. WILLIAM J. MAXWELL
DEPARTMENT OF ENGLISH
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
608 SOUTH WRIGHT STREET
URBANA, IL 61801

July 8, 2008

[Handwritten signature]

Request No.: 1110006- 000
Subject: EBONY

Dear Mr. Maxwell:

The enclosed documents were processed in response to your Freedom of Information Act (FOIA) request to FBI Headquarters (FBIHQ), and were contained in FBIHQ file 94-36997 Enclosure Behind File 20. The enclosed fifty-three pages are being released to you in their entirety.

For your information, additional material from file 94-36997 which may also be responsive to your request could not be located. Should these documents be located and considered responsive to your request, they will be processed pursuant to the Freedom of Information Act (FOIA) and you will be advised of the results.

You have the right to appeal any denials in this release. Appeals should be directed in writing to the Director, Office of Information and Privacy, U.S. Department of Justice, 1425 New York Ave., NW, Suite 11050, Washington, D.C. 20530-0001 within sixty days from the date of this letter. The envelope and the letter should be clearly marked "Freedom of Information Appeal" or "Information Appeal." Please cite the FOIPA number assigned to your request so that it may be easily identified.

Sincerely yours,

[Handwritten signature]

David M. Hardy
Section Chief
Record/Information
Dissemination Section
Records Management Division

Enclosure(s)

[Handwritten notes:]
"FOIPA 1110006-000" (circled)
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EBONY



**NEGRO FBI AGENTS
IN ACTION**

OCTOBER 1947

25c



THE PAGE BOY BY HOWARD: Very popular, ultra smart. Long, thick rolling tresses from ear to ear. 12" wide. Elastic band adjusts quickly. In colors to match your hair \$2.50. Extra thick \$3.75
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LETTERS AND PICTURES TO THE EDITOR

AIRLINE BIAS DENIED

Three things primarily have prompted me to write this letter after having read your picture feature on "The Peanut Man" in the current issue of EBONY. First: my sincere interest and appreciation of your magazine and what I feel sure is your own concern with accuracy. Second: the fact that Ray Teal, whose talent for characterization and unforgettable personality are well known in the industry, is my next door neighbor in Los Angeles. And third: that for the last 15 months, I have been living in New York based, as a hostess for TWA.

As you see, these combined personal and indirect interests gave me pause and concern when I read in your opening paragraph that the despicable incidence of prejudice occurred aboard one of TWA's ships. I think a further check into the circumstances will show you that TWA does not service the territory in question. TWA proceeds west from Kansas City through Albuquerque, Phoenix to Los Angeles. The cities involved are serviced by routes assigned to other airlines by the CAA.

May I cite the additional incident of last summer when my passengers as well as myself were delighted to find Nat Cole and his fine group of instrumentalists on board bound for their highly successful engagement on the Kraft Music Show in New York.

MARIE A. HALLER

New York, N. Y.

NO TROUBLE WITH TOTS

Your article "Around the Clock With a Freshman Waiter," which appeared in the June issue of EBONY, is the most accurately written and superbly photographed I have ever witnessed. There is, however, one point that should be corrected. It was stated that "children are always difficult" and make waiters shudder.

Quite to the contrary, you see, children are no trouble at all. Tips are a large part of a waiter's living. At a table for four, a waiter wishes for "singles," which mean four tips. A family or a person with three children means only one tip, which obviously doesn't compare with four tips.

GILBERT YATES

Southern Pacific R.R.

San Francisco, Calif.

WANT FOREIGN EDITIONS

Just received the March issue of EBONY and think it a great magazine, and believe with Sr. Aristides Barbosa, that a Portuguese edition would go over big.

After reading, I pass it on to local Brazilians who read English easily, and urge them to place it in the local library, so that more will be able to have the pleasure of seeing the pictures, even if they cannot read the English, so that they will have a different view as to just what life is in the States.

JAMES H. HILL

Bahia, Brazil

Allow me to congratulate you and your staff for your well put-together Negro magazine which was able to meet us here in Cuba.

EBONY, I am certain, has resurrected the dead hope of numberless Negroes all over the world. This grand instrument of yours has brought to light the many great existing Negroes of America and the world.

I sincerely hope that an edition will be able to meet every Negro the world over. I feel sure that if your edition could be in Spanish for this country, your sale would be remarkable.

WILLIAM ANGLIN

Banes, Ote, Cuba

OVERSEAS GI'S WRITE

I have been reading your magazine and I think that it is very good.

The May issue was splendid. Over here we have an NCO Club and the name is "The Villa," 71st QM Dept. I am enclosing a picture of one of the parties we had here and I would like very much for you to put this in EBONY. In this picture if I have to say so myself, it does look as if we were having a good time and you can take my word for it that we were, for I was there. If you will take a good look at the picture, you will see what makes the



girls over here want to keep all the boys in Japan. For they say that we are the only people they feel at ease with.

The men in this picture, however, are only over here for one reason and that is to help Gen. MacArthur in his occupation of Japan.

S/SGT. ALTON GARDNER

Japan

I am a regular reader of EBONY and think it is one of America's finest magazines. So through EBONY I would like to inform the people of how big the picture Stormy Weather is going over here in Italy.

It has been at a civilian theatre "The Politeama" in this city, since the 20th of this month, and on the very first night there were approximately 5,000 attending each of the two showings, and to date this picture is still going strong. Of course, a lot of the same people see it over and over again.

I guess it was impossible to translate the whole dialogue into the Italian language, so the people could understand every single word due to a lot of slang being used which if translated just would not work out right in Italian. So about two-thirds of the dialogue was



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mind for a moment to the subject of monthly sanitary protection. Are the belts and pins and external pads really necessary? Of course not if you use Tampax, because Tampax is a slim, streamlined absorbent unit invented by a doctor to be worn internally!

Millions of women in over 75 countries have adopted this method of sanitary protection—so near and handy to use in restrooms, so compact to keep in handbag or desk drawer. Tampax is made of pure surgical cotton compressed in applicators so daintily designed that your hands need never touch the Tampax. No odor can form. Disposal is easy.

You cannot feel the Tampax when in place and naturally it cannot "show" any ridges or bulges under even the sheerest dress. . . . Sold at drug and notion counters in 3 absorbency-sizes. A month's supply goes into your purse. Economy Box holds 4 months' average needs. Tampax Incorporated, Palmer, Mass.



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Continued on Next Page

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Send this lovely dress on approval. I'll pay postman \$5.98 plus postage and C.O.D. charges. If not delighted I may return dress for refund within ten days. If prepaid, we pay postage.

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LETTERS (Continued)

left in English. Though many Italians do not understand English, they cheered this picture more than I have ever seen them cheer any American picture since first attending an Italian theatre.

The fact that it was the first American film with an all-colored cast ever to come here was something new and exciting. Now as you walk the street you can hear nearly everybody including little children singing or whistling *Stormy Weather*. Many of the people here say that it is the best American film that they have had in the past two years.

CPL. ARTHUR C. STUBBS

Leghorn, Italy

AFRICA AND AMERICA

After having read your editorial in the June issue of EBONY titled "A Future in America, Not Africa," I am left to ponder over the criticism of some writers, that the Negro represents a case of arrested development; that he lacks initiative; that he is inferior.

It is indeed heart-rending to think of men who in spite of their learning seem to find more glory in the position of outcasts than that of free men. It strikes me as evidence of a degenerate state of mind. Had that not been so, how else could you have written such an editorial at this period in world affairs?

It takes one of very limited vision not to be able to see that the future of the American Negro is inevitably tied up with the African in his homeland. With all the success we may achieve here under the limitations placed upon us, it could never bring us the prestige and world respect that would come to us from a developed and industrialized African Republic. The world will always have greater esteem for the man who would rather be master in his own home than be subject to restrictions in the home of another.

Editorials such as yours give the impression that learning blunts the desire of the Negro for political liberty. He becomes contented with the restraints placed upon him. He seems satisfied in the role of a subservient person. It is regrettable to think that you fit that description. You would be rendering your race an inestimable service if you would use your journal to assist him in pulling himself abreast of other races instead of using it as a medium to qualify him for the role of perpetual flunky.

W. A. CLARKE

New York, N. Y.

I have been buying EBONY since it was first published, and enjoy reading it. In the past you have published some good articles and editorials, but the one in the July issue is one of the most misleading and dangerous to the black man that I have read in any paper or magazine in late years.

Why you, our leaders, try to keep us seeing ourselves through such a false illusion as you expressed in your editorial is baffling to me. Is it because you are cowards?

If your editorial had been encouraging young men and women to go to some foreign country and find freedom, you would have done us a service worthy of being printed in the history books of the new Africa. Instead you

The Ideal Way to Reduce LOSE FAT Lose Pounds Lose Inches



REDUCE In the Privacy of Your Home WONDER BATH

Helps you to relax while reducing. LOSE WEIGHT with this new, easy, pleasant, harmless method. No more tiring exercises, no more laxatives or drugs. No starvation diets. You just take a warm, soothing, comforting WONDER BATH, just rest and relax for 15 minutes this beautiful, pleasant way. By following the WONDER BATH method, you will be amazed and delighted at the way your fat and bulges just seem to melt away. If you are normally overweight you can easily lose pounds and inches. The more you use the WONDER BATH method, the more weight you lose. This is the easy, pleasant, harmless way used by the most expensive and exclusive Hollywood Salons. This is the way many New York and Hollywood stage, screen and radio people help to keep their figures slim, lovely and glamorous. You may now say good-bye to your heavy waistline and hips and those unnecessary, unsightly bulges at a trifling cost.



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Rid yourself of externally caused rashes—blemishes, use Medicated Cuticura Soap and Ointment for quick relief.

LETTERS

(Continued)

are trying to shackle and doom us to many more years of misery and total destruction. Instead of printing such an article using the same psychology that the whites have used since 1619 to keep us disunited, don't you think that you would have done your readers (I mean the black ones) a greater service by trying to bring about a better understanding between us and our African brothers?

The black man will never get equal citizenship in America until enough of us leave here so that we won't be a threat to the white man's way of life.

JAMES W. FLEMISTER

Chicago, Ill.

The sound of your article may appeal to the thoughtless, unmanly, and the lethargical Negroes but no student of history will ever agree that you are right for Garvey said (Vol. I, pp. 52 and 53, *Philosophy and Opinions of Garvey*): "If the Negro were to live in this Western Hemisphere for another 500 years he would still be outnumbered by other races who are prejudiced against him. He cannot resort to the government for protection for the government will be in the hands of the majority of the people who are prejudiced against him, hence for the Negro to depend on the ballot and his industrial progress alone, will be hopeless as it does not help him when he is lynched, burned, jim-crowed and segregated. THE FUTURE OF THE NEGRO, THEREFORE, OUTSIDE OF AFRICA, SPELLS RUIN AND DISASTER."

We don't believe any man white or black can successfully prove that the above statements are untrue.

N. H. GRISSOM

Chicago, Ill.

OOPS, SO SORRY

In your August 1947 copy, you had welterweight champ, Ray Robinson, giving movie actress Hazel Brooks instructions on how to use a left hook on actor John Garfield.

Well, if that is welterweight champ Ray Robinson, then I am heavyweight champ Joe Louis.

HARRY BEHMAN

New York, N.Y.

● Mr. Behman is not heavyweight champ Joe Louis and the picture captioned as Ray Robinson is not Ray. Chalk up one error to EBONY. The ex-champ is Bob Montgomery.—Ed.

The August issue of EBONY says that Sadie Alexander "is the first and only woman to be admitted to the bar in Pennsylvania."

Much as I admire both Mr. and Mrs. Alexander, I feel that you must have given her a much too exclusive position. I personally know several other women members of the Pennsylvania bar.

HERMAN M. RODGERS

Member of the Penna. Bar Philadelphia, Pa.

● Oops, EBONY erred again.—Ed.

Are you in the know?



Will you score with your stadium squire, if you're

- ☐ Cheer-happy
- ☐ Sweet and silent
- ☐ A quiz kid

Gals should know football! —squires complain. Block that "kick"—by boning up, beforehand. Then get with the game! Have

fun! Better to cheer your head off than be sweetly mute or a question-box. And don't let calendar interference faze you. Just depend on Kotex: it's made to stay soft while you wear it. And teamed with a Kotex Sanitary Belt (all-elastic — adjustable — bind-proof!) Kotex keeps you in blissful comfort, from kickoff to final whistle!



What's this paper doll trying to do?

- ☐ Get into print
- ☐ Scoop the news
- ☐ A slight-of-hand trick

Are outsize paws your problem? They'll seem smaller if you make them less conspicuous. With one hand, practice crumpling a sheet of newspaper into a ball. That's a trick to limber hands, lend them grace... (a confidence builder!). At "those" times, too, you can gain self-assurance... with Kotex, and that exclusive safety center. And because Kotex comes in 3 sizes, you can choose the napkin suited to you.



What this lonesome lass lacks is —

- ☐ Glamour
- ☐ Good standing
- ☐ Gorgeous gams

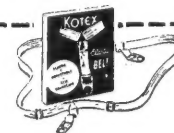
It takes more than a come-hither smile, and trim pegs to make an impression. Avoid that Leaning Tower look. Since it comes from totting textbooks on one favored side — shift the ballast! Good standing improves your poise. Of course, poise is yours for the asking on difficult days — when you've asked for Kotex. Naturally! Because those flat pressed ends prevent telltale outlines. Be a smoothie with Kotex!



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BACKSTAGE



DATING back to the war days when printing was just about the hardest commodity in America to buy aside from new tires, biggest question that takes up the time of EBONY's circulation department is the question: Which comes first, the mailman or the newsstand man? Many subscribers—some of whom still propagandize us with the idea of becoming a weekly—want to get each new issue virtually the moment it comes from the bindery. They want to know whether they can get their magazine earlier by subscribing or by buying it from their corner newsie.

At one time our answer would have been run, do not walk to the newsstand and buy your copy before they're all gone. With printing woes, we found our mailing running anywhere from ten days to two weeks behind deliveries to magazine vendors.

But today EBONY is put out by the world's largest publication printer in a plant where they have traffic lights between the presses to avoid collisions between the small trucks that feed paper to the rotary giants. All our mailing is handled directly at this tremendous plant.

As a result subscribers to EBONY are now receiving their magazines anywhere from seven to ten days before the magazine goes on sale at the stands. So those early birds who want to be the first to see the magazine could do nothing better than send in that sub now. For their benefit, we have opened a special section in our circulation department that will accept new yearly subscriptions at the reduced price of \$2.50 (regular price \$3) until November 15 when higher rates go back into effect. Address all new subs at the reduced rate to Dept. SS, Circulation Dept., EBONY, 5125 South Calumet Ave., Chicago 15, Illinois.

By way of warning to the would-be early birds, November's issue promises to be a bangup number leading off with a really swell picture story on favorite Lena Horne, who was nabbed by our photogs in the most candid shots ever taken of the movie star. As an example there's the shot above of Lena eating her dinner backstage between night club shows. Lena doesn't want to be a glamour girl but a competent actress and a first-rate citizen, she told EBONY. What she's doing about it is the text of this yarn that will be discussed for months to come.

HOW TO BE
TALLER



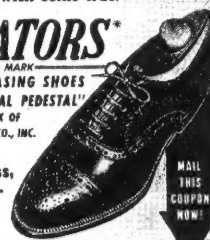
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VOL. 11, NO. 12

EBONY

OCTOBER, 1947

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Art Editor, LEROY WINBUSH

Editorial Assistants: RUTH MCCOY, LESTRE BROWNLEE

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COVER

FBI Agent James E. Amos is a veteran G-man who has probably worked for J. Edgar Hoover's army of Sherlocks longer than any other Negro. An expert with firearms, he is adept with the Thompson sub-machine gun he is handling, a weapon that shoots 600 bullets per minute. Amos has had occasion to use the weapon, working on the Dutch Schultz and Lepke-Gurrah cases. Cover kodachrome is by Robert S. Scurlock, whose picture-taking experience includes three years with the 332nd Fighter Group.

EBONY



EBONY PICTURES

The following is a page-by-page listing of the sources of photos in this issue. Where several sources are credited, the listing is from left to right, top to bottom:

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15—HUNTER COLLEGE, JOE COVELLO-BLACK STAR	22 to 27—GRIFFITH J. DAVIS	46—EUROPEAN, PIX
16—MONARCH PHOTO	28, 29—AL PUGH	47—ALBERT BOITIER-BLACK STAR, EUROPEAN
17—MICKY PALLAS	30—HOWARD COAN	48—ALBERT BOITIER-BLACK STAR, THREE LIONS
18—ANTIOCH COLLEGE, LYLE	31 to 36—LARRY BARBER	49—ALBERT BOITIER-BLACK STAR
	37, 38—C. RAY WHITE	
	39 to 41—MONOGRAM PIC.	

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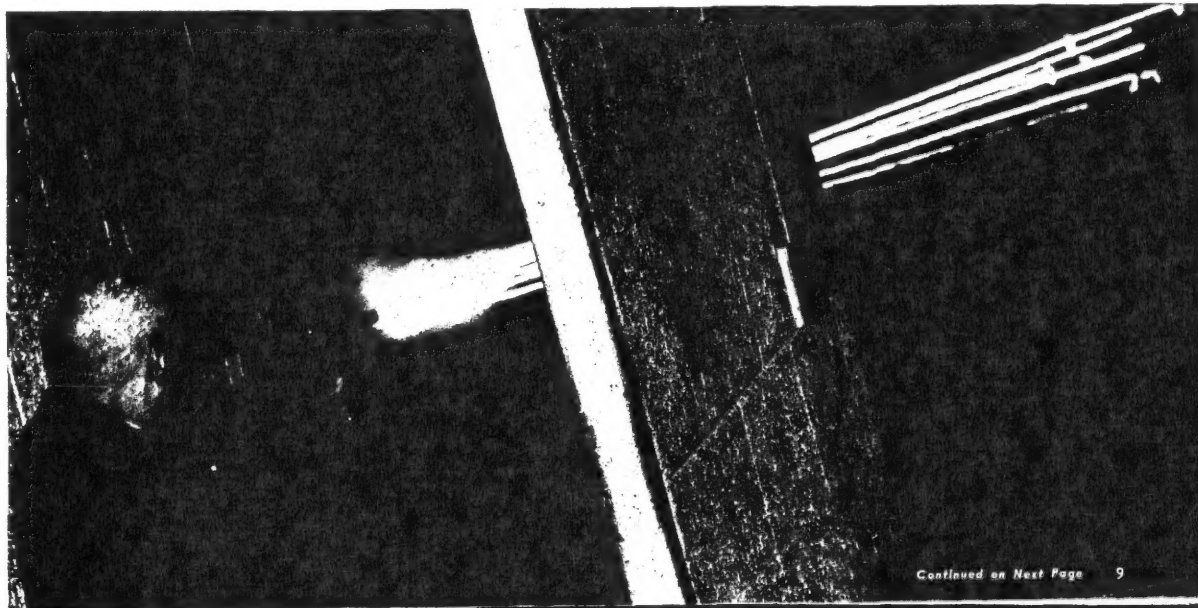
Right-hand man of FBI chief J. Edgar Hoover is 20-year veteran receptionist Sam Noisette, getting confidential papers from the director for delivery to another office. Noisette greets visitors to FBI office in Washington, helps arrange exhibits of guns and evidence at main headquarters on 9th Street and Pennsylvania Avenue, N. W.

FBI AGENTS IN ACTION

IN THE small but high-g geared army of crime fighters who have made the Federal Bureau of Investigation one of the most feared, most relentless law enforcement agencies in the world, a handful of Negro G-men have chalked up a sterling record in tracking down some of America's most infamous public enemies. Noted gang-buster boss J. Edgar Hoover has found numerous Negro sleuths invaluable in cracking some of the toughest cases in FBI files, insists that "no distinction is made with regard to race in selection of employees."

Operating secretly in highly confidential work, Negro special agents cannot be publicly identified. But the FBI has lifted the curtain long enough for EBONY this month to reveal on these pages the story of one of its crack agents, James E. Amos, and director Hoover's personal aide, Sam Noisette.

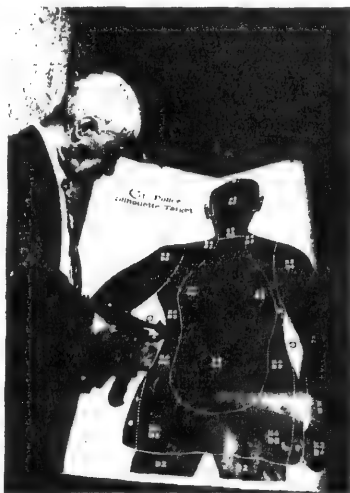
Tracer bullets split the darkness as G-man James E. Amos fires on range first to light up target before shooting at bull's eye with a sub-machine gun. He is one of 3,000 special agents in FBI. Only one out of every 1,000 applicants for agent's job makes grade. They must be between 25 and 40, hold law or accounting degree.



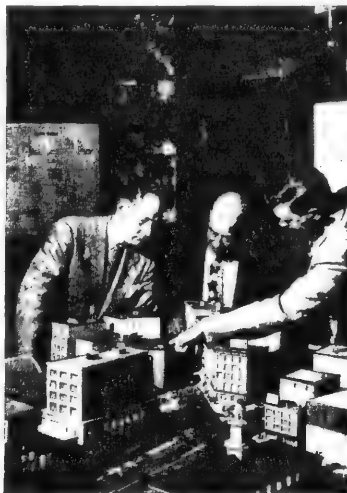
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FBI arsenal of more than 1,000 different guns is checked by G-man Amos. FBI maintains these weapons to check identification of guns used in crimes. Amos reached retirement age in 1940 but J. Edgar Hoover requested that he be allowed to remain on duty. President Roosevelt, whom Amos knew personally, readily granted the request.



Silhouette target is checked by Amos after firing a round of shots from sub-machine gun. He has served as special agent in eight different cities.



Miniature city is used by Amos and two other agents to plan raid on dangerous fugitive. It is built to scale of one inch for ten feet.



Gun expert Amos adjusts revolver of fellow C-man. He has charge of firearms at New York FBI office and is firearms instructor. His hobby is making guns.

G-MAN FOR 26 YEARS

BORN in the shadow of the nation's capitol, James E. Amos has gum-shoed for the FBI for the past 26 years. Gray and balding at 68, he helped throw a monkey wrench into the well-oiled Nazi spy machine in World War II. The policeman's son who grew up to be President "Teddy" Roosevelt's bodyguard was one of the agents who captured the notorious Dutch Schultz and helped write an unhappy finis to Marcus Garvey's dramatic "Back to Africa" movement by enmeshing him in the toils of the law.

Back in 1933 Amos let his whiskers grow long and donned old clothes to unmask a Berkeley, Calif., Negro who was suing the government for \$10,000, claiming he lost his sight during 45 days of Army service in World War I. Amos wangled board and lodgings in the home of the supposed blind man, Harvey Green. He watched Green get his own supper over a red hot wood stove, cut bread, pour coffee from a percolator and reach nimbly for three cigars Amos offered him. Then he caught Green putting drops of belladonna in his eyes to paralyze the muscles. That completed the missing part of the puzzle and Green's case was thrown out of court.

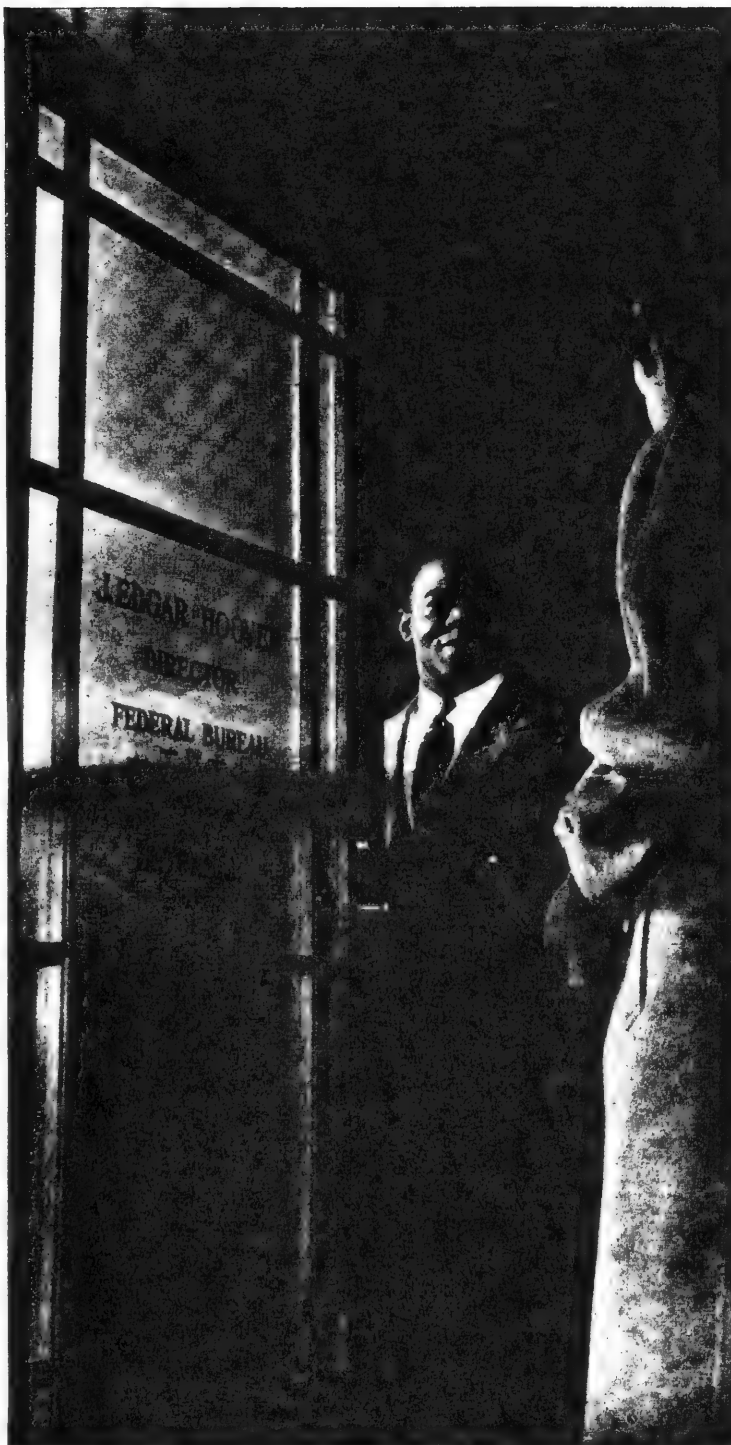
Amos' long career in public service began a few months after the inauguration of Theodore Roosevelt when the 22-year-old youth was taken into the White House family to care for the President's five children. His father, a Washington police officer for 30 years, met "The Big Stick" in Rock Creek Park one day while the President was horseback riding and TR asked: "Have you got a boy who would like to go to work?"

"I got one I can't control," was the reply.

"That's fine," said Mr. Roosevelt. "He is the one I want. Send him around."

From the day he reported to the White House until the death of Teddy Roosevelt, Amos was with few exceptions at his side (TR called him "my head man"). He was with the William J. Burns Private Detective Agency before joining the FBI in 1921.

When the G-men went after the New York Nazi espionage ring headed by super-spy Frederick Duquesne in 1941 just before Pearl Harbor, Amos was one of the agents that helped track down the elusive Nazi. When Duquesne was brought to trial and claimed to have been a close personal friend of the late President Theodore Roosevelt, Amos took the stand to testify that he had known all of Roosevelt's friends but Duquesne was not one.

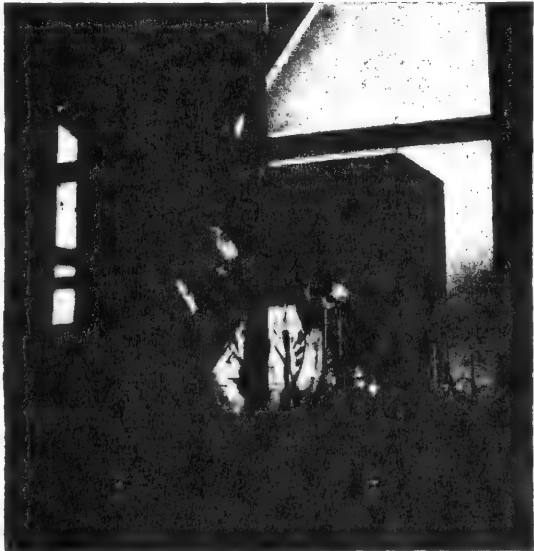


Greeting one of the thousands of visitors annually to FBI headquarters, Sam Noisette opens door to J. Edgar Hoover's office. As a hobby, Noisette paints and has sold more than 200 canvases in the last 20 years.

Continued on Next Page



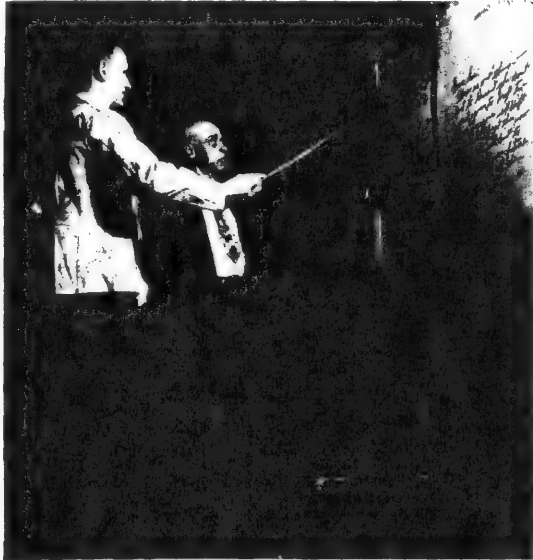
Kidnap note has its ink and paper tested by Dr. F. Miller as Noisette watches. Ultra-violet rays are used by FBI to determine if skin is from white or Negro. White skin fluoresces when not sunburned, Negro's when sunburned.



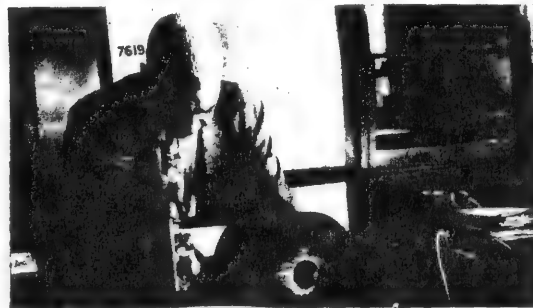
Spectograph analyzes mud from kidnap suspect's shoe. Subjected to extreme heat, it is converted into luminous vapor. Light from vapor is broken into wave lengths and projected on film. Similarity with mud at scene of crime establishes guilt.



Bloodstains on kidnapper's knife prove he murdered victim. Noisette gets report from technician Dr. T. D. Beach for delivery to chief Hoover. This lab has more than 1½ million dollars' worth of scientific equipment, was established in 1932.



Handwriting is examined by Amos and identification specialist. FBI lab experts can tell difference between teeth of whites and Negroes. When crushed to powder, tooth of white person glows green while that of Negro is reddish orange.



Parallell light gadget enables Amos to read impression left by kidnap note on pad of paper in possession of kidnapper. Apparatus throws light beam at acute angle bringing up indentations caused by writing on tablet.



Automatic pistol carried by kidnapper is examined by Noisette and his assistant, Worthington Smith, before placing it in FBI exhibit. FBI can check any fingerprint in five minutes from its file of more than 103 million in thousands of file drawers.



Sub-machine gun once used by gangster is placed on display in FBI reception room by Noisette. Guns in background include those used by John Dillinger and "Baby Face" Nelson. Also on display are Japanese and German guns seized in the war. Last year 97.3 per cent of all criminals caught by FBI were convicted in Federal courts.

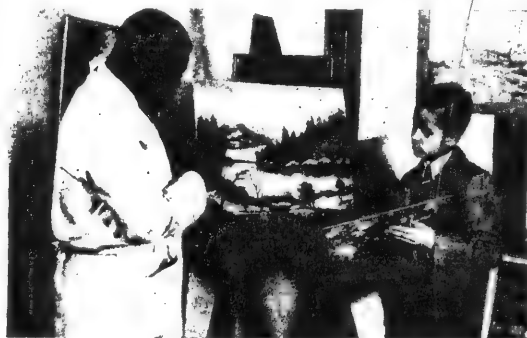
FRONT MAN FOR THE FBI

WHEN William Samuel Noisette was hired as an FBI messenger in 1927, he brought paint, palette and personality into the front office of the "gang busters." Director J. Edgar Hoover, when he discovered his confidential messenger was a painter after working hours, "not only encouraged me but helped me to get started," Noisette recalls. "Each year he still is among the first to visit my art exhibit."

Noisette has become an institution at the FBI office where he is known to the 7,800 employees as Hoover's right hand man. Today at 47 he is the greeter to thousands of Americans who come to Washington to see how the world's most scientific anti-crime agency works.



Leaving FBI headquarters, Noisette heads for home to don smock and spend evening painting. North-Carolina-born he first wielded a brush as a painter of Army barracks in World War I. He arrived in Washington in 1921.



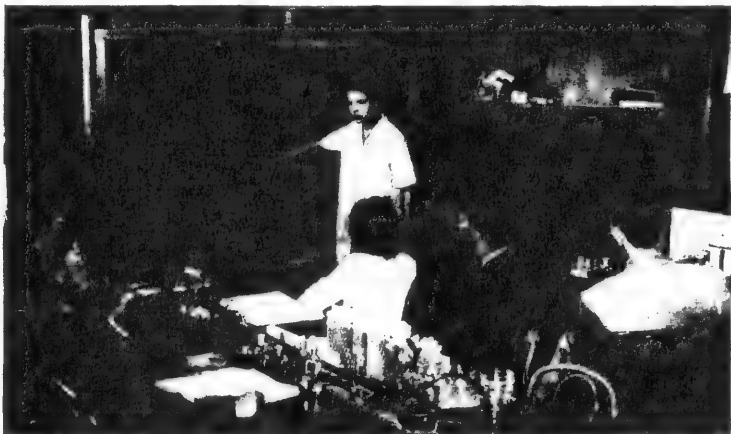
Finished canvas is explained by Noisette to 11-year-old son Billy. For the past 11 years, Noisette has annually had an exhibit of his paintings at the Washington YWCA. His work has also appeared at the Smithsonian Institute exhibit each Fall.



Newest work, "Milking Time," is admired by J. Edgar Hoover, whose favorite is Noisette's study in oil of his airedale. Some of Noisette's works are owned by radio commentators, congressmen, Justice Department officials and Federal judges.



University of Minnesota's first full-time Negro instructor is Dr. Forrest Oran Wiggins, discussing philosophy with students L. Howard Blum and R. Henry Hall. Indiana-born Wiggins, 40, taught at five Negro colleges before taking Minnesota assignment. He teaches three philosophy classes with 120 students in each.



Columbia University's only Negro instructor is 28-year-old, Pittsburgh-born Grace E. Marr who teaches microbiology at Teachers College. A Columbia graduate, she has been on the Teachers College staff three years, previously had classes at the Harlem School of Nursing. Students in her three Columbia classes total 94.



University of Chicago's economics professor Abram L. Harris is one of three Negroes on faculty. Former head of Howard U.'s economics department, Virginia-born Harris, 48, will give work in the graduate school this semester. Listed in *Who's Who*, Harris is author of two books, has a Ph.D. degree from Columbia.

NEGRO PROFS AT WHITE COLLEGES

LITTLE LESS than a century ago in the small upstate New York town of McGrawville, a new math teacher arrived one Fall day at the New York Central College. Charles L. Reason, only 31 years old, was welcomed by college officials who had hired him on the basis of his outstanding reputation as a youthful scholar. The young man promptly settled down in McGrawville and for three years was a professor of mathematics and belles lettres. Hundreds of students flocked to his popular classes and when he decided to leave in 1851 to take another post, the New York Central College regretfully parted with the first official Negro instructor ever to teach at a white institution of higher learning.

This month on some 25-odd college campuses across the nation, more than 60 Negro faculty members will take over classes of white students to carry on the educational pioneering first begun by Reason in 1849. They are the vanguard of an increasing number of Negro educators who in the past decade have been taking more and more posts in the foremost and some of the most conservative universities in the nation.

While the wartime and postwar teaching shortage has been responsible for some of the appointments, most have been in recognition of the remarkable attainments in scholarship by many Negroes. Typical reason for hiring of a Negro teacher was given by Antioch President A. D. Henderson after Walter Anderson was chosen its musical director: "We did not choose Mr. Anderson merely because he is a Negro. He seemed to us to possess the best qualifications among some 60 candidates for the position."

So it goes in college after college which is breaking down longtime barriers to Negro appointees. Even exclusive women's schools like Vassar and Smith have opened their doors. At least seven schools in the Big Ten have or had Negro teachers. Biggest desert for colored instructors has been the West Coast where only three have held jobs—one each at Southern California, California and Chapman.

NEW YORK HAS MOST COLORED COLLEGE TEACHERS

MORE THAN a third of all Negro teachers at white colleges are in New York City. Of its ten major colleges, six have a total of 17 colored instructors. Schools without Negroes on their faculties are Fordham, Manhattan and St. John's (all Catholic) and Long Island University.

Best interracial record is held by City College, one of four colleges run by the Board of Higher Education of the City of New York. All have Negro teachers, but City College has most with five—one history, one psychology, one chemistry and two electrical engineering. Top salary (\$3600 annually) is earned by Ph.D. chemistry instructor Dr. Thomas H. Bemby, who has been at C.C.N.Y. for five years. He formerly was a professor at Liv-

ingstone college in North Carolina.

New York University and Brooklyn College each have four Negroes on their staff.

Perhaps the most distinguished Negro faculty members are at N.Y.U. which boasts top-ranking artist Hale Woodruff and crack sociologist Ira de A. Reid. Both were hired on special grants by educational funds to encourage the appointment of Negroes to white faculties. The General Education Board two years ago gave N.Y.U. \$18,000 for the support of a visiting professorship in Negro culture and education for a three-year period and Reid got the job. Woodruff's salary is supplemented by a grant from the Julius Rosenwald Fund, which regularly supplies white college presidents with lists of available

Negro scholars to hire on their staffs.

Precedent for hiring of Negro instructors was laid at N.Y.U. almost a score of years back when the late James Weldon Johnson, noted poet and executive secretary of the *National Association for the Advancement of Colored People*, was for a short time lecturer at N.Y.U. classes.

Other New York schools and the number of Negro teachers on their faculties are as follows: Hunter, 3; Brooklyn, 4; Columbia, 1; Queens, 1.

Aside from these undergraduate institutions, a top-rate adult education unit—the New School for Social Research—has had at least half a dozen Negro educators on its faculty.



Hunter College sociology instructor Dr. Mary Huff Diggs is one of three Negro teachers at the New York girls' college, the only one in the day sessions. Others are sociology instructor Warren Brown and physics teacher Alfred E. Martin.



New York University has four Negroes on its faculty. Alphonse Henningburg (left) teaches a 52-student class in "Racial Contributions to American Culture." Noted artist Hale Woodruff teaches full time in the art department.



College Of The City Of New York has more Negro instructors than any other Gotham school. Topping five colored faculty members is Georgia-born Dr. Thomas H. Bemby, 40 (left), demonstrating an experiment to one of his two chemistry classes. Instructor Mynor Preston Payne, 28, has five classes in electrical engineering.



Continued On Next Page



University of Illinois professor Dr. Nathaniel O. Calloway, 40, teaches two classes in internal medicine. The Tuskegee-born doctor has pioneered studies on early exercise after operations and studies with animals of causes of aging.



Roosevelt College English teacher Dr. Lorenzo Dow Turner, 52, formerly taught at six Negro colleges, now has four classes with 88 students at new Chicago interracial school. The Carolina-born educator is an authority on African languages, has written three books.

43 NORTHERN COLLEGES HAVE GIVEN TEACHER JOBS TO NEGROES

OUT OF the 3,000 Negroes in America who list "college teacher" as their profession, only 78 have ever taught in a white school. Some 43 Northern universities have given them jobs at one time or another—either as fulltime professors or just temporary lecturers. At least 16 colleges have had more than one on their faculties while one—the University of Illinois—today has six Negro instructors and four research assistants on its medical and dental school staffs.

Another institution with an outstanding record of hiring Negro teachers is also in Chicago—the two-year-old Roosevelt College, which was born out of a dispute over Jim Crow in the now-defunct YMCA College. Roosevelt has seven Negro teachers and one colored member on its board of directors, the noted Negro scientist Dr. Percy Julian. The University of Chicago has three colored fulltime teachers, its first—anthropologist Allison Davis—hired in 1941 through a grant made by the Julius Rosenwald Fund to pay part of Davis' salary. Previously Dr. Julian Lewis had been a part-time associate professor of pathology at the university's medical school.

The Rosenwald Fund little more than a year ago put on a concerted drive to win appointments for Negro scholars at white colleges.

It sent letters to more than 500 college presidents in 30 Northern states citing the number of well-qualified men for teaching posts and urging that democratic practices be extended to faculties. Out of that total 400 never replied. Of those that did answer, most typical approach was: "It isn't that we discriminate

against the Negro race as such, it's just that our entire college is white." Others were a bare acknowledgement, or suggested that a segregated college was best for Negro students and teachers, and finally offered the argument that Negro schools needed colored teachers more than did white institutions.

Some colleges, however, welcomed the chance to hire capable professors, no matter what their color, and inquired for information on qualified candidates. One reply came two days after mailing of the letter and asked for names of candidates for two open faculty posts.

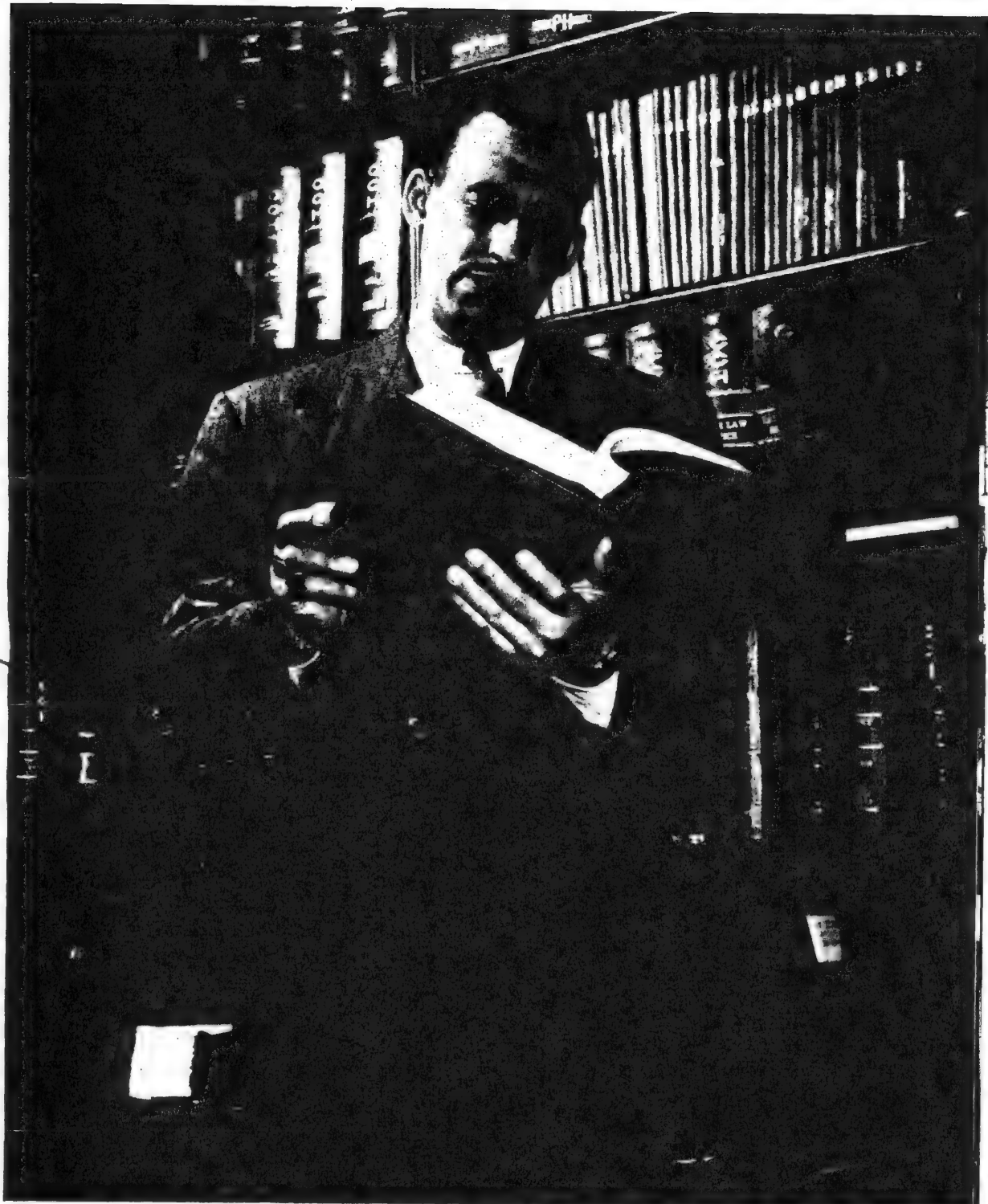
And so a famous artist like Hale Woodruff was able to give art classes last year at a first-rate school such as New York University through the assistance of the Rosenwald Fund after 15 years of teaching in the Atlanta University art department.

Virtually at every school, Negro teachers gave a good account of themselves with their students both open-minded and enthusiastic.

It is not strange that Negro college teachers have acquitted themselves so remarkably for many have better training than their white confreres. At least one out of every four at white schools have Ph.D. degrees; many have had training in great universities in Europe.

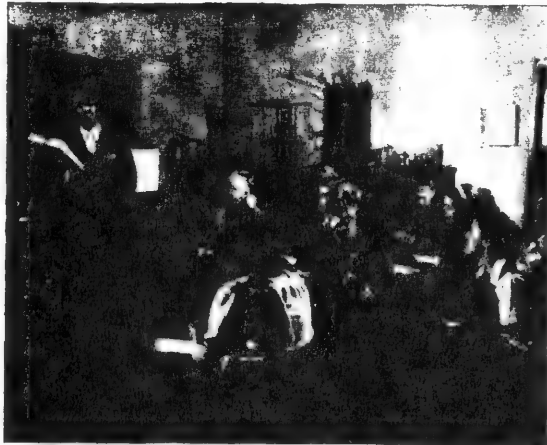
WHITE COLLEGES WITH NEGRO TEACHERS

UNIVERSITY OF ARIZONA	
Raymond Brown	Sociology
ANTIOCH COLLEGE	
Walter Anderson	Music
BRECKENRIDGE COLLEGE	
Marion Cuthbert	Sociology
Mark Parks	Biology
Mabel M. Smythe	Economics
Marion Stirling	English
UNIVERSITY OF CHICAGO	
Allison Davis	Anthropology
Abram L. Harris	Economics
W. Robert Mting	Law
CITY COLLEGE OF NEW YORK	
Thomas H. Bemby	Chemistry
Kenneth B. Clark	Psychology
Gerald Greenidge	Engineering
Mynor Payne	Engineering
L. D. Reddick	History
COLUMBIA UNIVERSITY	
Grace E. Marr	Microbiology
CORNELL UNIVERSITY	
Gertrude E. Rivers	Music
FENN COLLEGE	
Clifford L. Graves	Sociology
Sarah M. Pereira	Spanish
HARVARD UNIVERSITY	
William A. Hinton	Bacteriology
HUNTER COLLEGE	
Warren Brown	Sociology
Mary Huff Diggs	Sociology
Alfred E. Martin	Physics
UNIVERSITY OF ILLINOIS	
Paul P. Boswell	Dermatology
Roosevelt Brooks	Ophthalmology
Edward Hale	Physiology
Charles D. Proctor	Pharmacology
Earl W. Renfro	Orthodontia
Heleen R. Rhett	Clinical Medicine
Ralph Scull	Dermatology
Theodore R. Sherrod	Pharmacology
J. D. Solomon	Biochemistry
Harold W. Woodson	Biochemistry
UNIVERSITY OF IOWA	
Phillip G. Hubbard	Electronics
UNIVERSITY OF MINNESOTA	
Forrest Oran Wiggins	Philosophy
NEW YORK UNIVERSITY	
Anna A. Campbell	English
Alphonse Henningburg	Sociology
Ira de A. Reid	Sociology
Hale Woodruff	Art
NEW SCHOOL OF SOCIAL RESEARCH	
Sterling Brown	English
Edgar Rogie Clark	Music
Arthur P. Davis	English
Alain Locke	Philosophy
OLIVET COLLEGE	
Catherine C. Golightly	English
Cornelius L. Golightly	Philosophy
QUEENS COLLEGE	
Kenneth Clark	Psychology
ROOSEVELT COLLEGE	
Thelma Wade Brown	Voice
Edward M. A. Chandler	Chemistry
St. Clair Drake	Sociology
Charlmae Rollins	Education
Argyle Stoute	Psychology
Lorenzo Turner	English
Ella Weaver	English
RUTGERS UNIVERSITY	
Aldridge B. Cooper	Microbiology
SAMPSON COLLEGE	
Charles A. Benjamin	French
Shelby T. Freeman, Jr.	Mathematics
SETON HALL COLLEGE	
Frank Griffin	Business Administration
Francis M. Hammond	Philosophy
SMITH COLLEGE	
Adelaide C. Hill	Sociology
UNIVERSITY OF TOLEDO	
Constance Heslop	Sociology
WAYNE UNIVERSITY	
Charles W. Buggs	Biology
Beulah T. Whitby	Social Work
WILLIAM PINK COLLEGE	
Madeline Clark Foreman	Biology

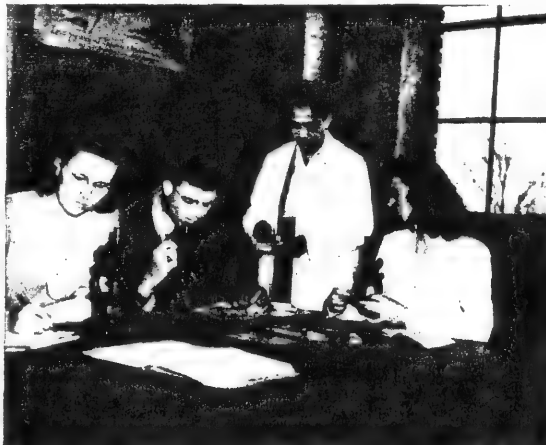


Only Negro law school professor at a white university is 36-year-old William Robert Ming, Jr., who was appointed to University of Chicago faculty last Spring. He served in the Judge Advocate's Office during the war, later with OPA. The Chicago-born attorney taught law at Howard U., will give course in civil rights this Fall.

Continued On Next Page 17



Antioch College music classes have increased in popularity since Walter Franklin Anderson, onetime Karamu House music director, was named to school's faculty. Only 32, he taught at two Negro colleges before becoming Antioch music director.



William Penn College, a Quaker school in Iowa, has Mrs. Madeline Clarke Foreman teaching five classes in botany and zoology. The Virginia-born mother of two sons, one an Army pilot, taught at three Negro colleges before coming to Penn in 1945.

COLLEGES FIND RESPONSE TO NEGRO TEACHERS GRATIFYING

PRESTIGE rather than money is attracting most colored teachers into white colleges. One professor, now at a white university, is drawing a paltry \$1800 a year, less money than Chicago street cleaners get. But the opportunity to make good instructing white classes and the promise of advancement to better educational posts is an attractive lure.

Most Negro instructors are in big white colleges but some have found their way into small, out-of-the-way institutions. Response by students and faculties has been gratifying:

- At William Penn College in Oscaloosa, Ia., biology teacher Mrs. Madeline Clarke Foreman was chosen as faculty sponsor by the Veteran's Club, predominantly white. Mrs. Foreman, who was appointed at the suggestion of the Quaker American Friends Service Committee, is now chairman of the biology

department. Size of her classes has been exceeded only by freshman history and English.

- At Wayne University in Detroit, heaviest teaching load in the school of medicine is carried by Dr. Charles Wesley Buggs, who taught 546 hours during last term, exceeding maximum teaching load of 400 hours per year. He has been at Wayne four years.

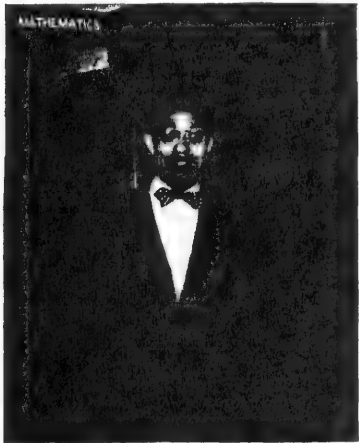
- At Hunter College, sociology instructor Mary Huff Diggs was elected by Student Council on staff-student social committee to foster better relations between faculty and students.

Negro teacher with the longest experience in a white school is Chicago-born Dr. William Augustus Hinton, 63, who has been on the faculty of the Harvard University medical school since 1915. Discoverer of a test for

syphilis that is supposed to be better than the famed Wassermann test, Hinton retired as an active instructor last year but still lectures.

Best publicized Negro teacher at a white college has been genial, story-telling poet Sterling Brown, who in the autumn of 1945 taught English literature at top-lofty Vassar College for girls. When the Howard U. English prof went to Vassar (later he taught at the University of Minnesota and the New School for Social Research), he said: "The English Department is bringing me here as a teacher of English, not as a Negro. I'm coming here to do the same job a white man would do—no more, no less!"

But in his year at Vassar, he did more than teach English. His popularity with students taught many valuable lessons in racial good will.



Sampson College in upstate New York has two Negro instructors. Math teacher Shelby T. Freeman, Jr., formerly taught in N.Y.C. schools, comes from Mississippi.



Wayne College in Detroit boasts two distinguished Negro faculty members. Mrs. Beulah Tyrrell Whitby, Alpha Kappa Alpha sorority president for five years, teaches four social work classes of 162 students. Virginia-born bacteriologist Dr. Charles Wesley Buggs, 41, is a penicillin expert, instructs six medical school classes with 200.





Crooning on a BBC broadcast, Archie Lewis is popular with British radio listeners who send him an average of 100 fan letters a week (below) which he answers regularly. Favorite songs of his fans are *For Sentimental Reasons* and *Beautiful Dreamer*. Archie hopes to come to the U.S. and try radio broadcasts.

BING CROSBY OF BRITAIN

Jamaica's Archie Lewis is big hit with English radio listeners

TO THE millions of English radio listeners who tune in their sets nightly to the somewhat stolid programs of the British Broadcasting Company, the soft, relaxed crooning of 28-year-old Archie Lewis singing popular jazz tunes comes as a welcome relief from dreary diatribes about the beastly barometer or never-ending Gilbert and Sullivan tra-la-tra-la.

Jamaica-born Lewis is the newest musical vogue of London. Considered by many as the Bing Crosby of Britain, Lewis over the air sounds much like "The Groaner," warbles in a similar style.

Lewis sings with Geraldo and his orchestra, an outfit with about the same status in England as Woody Herman or Benny Goodman in their prime in the States. He is the only

Negro with the orchestra, one of four featured singers.

Britain's Bing came to England for the first time during the war. He left his Kingston home in the West Indies to take a war job as a fitter engineer with Metro Vickers in Manchester and London. His singing talent was soon discovered in the factory where he worked and he was included in plant concerts broadcast during 1942. When Geraldo heard his voice on the radio, he immediately offered him a contract and took him off a machine to go to France, Belgium and Holland entertaining troops. Lewis became an immediate hit and has been singing with the orchestra ever since. He has made 14 recordings which have been selling fast in English music shops.



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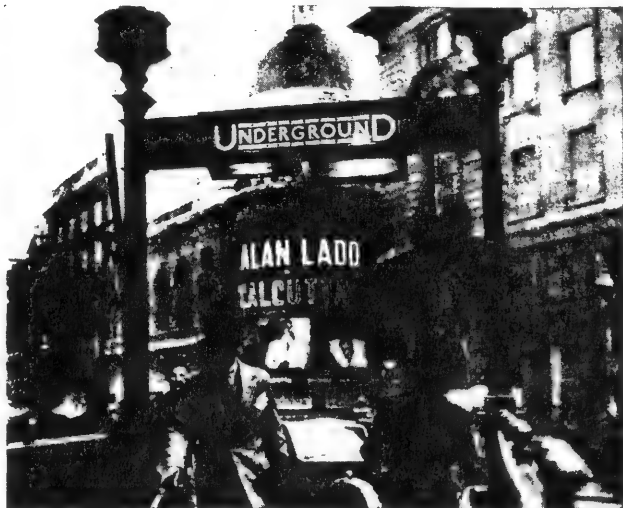
Singing with Geraldo and orchestra, Archie Lewis takes the spotlight during a broadcast while vocalist Carol Carr waits by for her turn at the mike. He appeared in several "Calling The West Indies" broadcasts before joining Geraldo.

BRITISH BING CROONS U.S. SONGS TO DELIGHT RADIO FANS

Archie began singing in Jamaica when he was 15, winning many local competitions. His first radio broadcast was made in 1940 in Kingston and he left for a war job in England shortly afterward. When Geraldo took him under his wing, Archie's popularity soon soared. His old friends in Jamaica who tune in on BBC broadcasts send him regular fan letters of encouragement. But the most enthusiastic notes come from a childhood girl friend in Kingston to whom he is engaged. Archie hopes to get back to Jamaica on his way to the U.S. and new singing successes.



Singing quartet with Geraldo is popular favorite with British radio audiences. Although Archie is widely known as the "Bing Crosby of Britain," he does not like the title, hopes to make his own name well known.



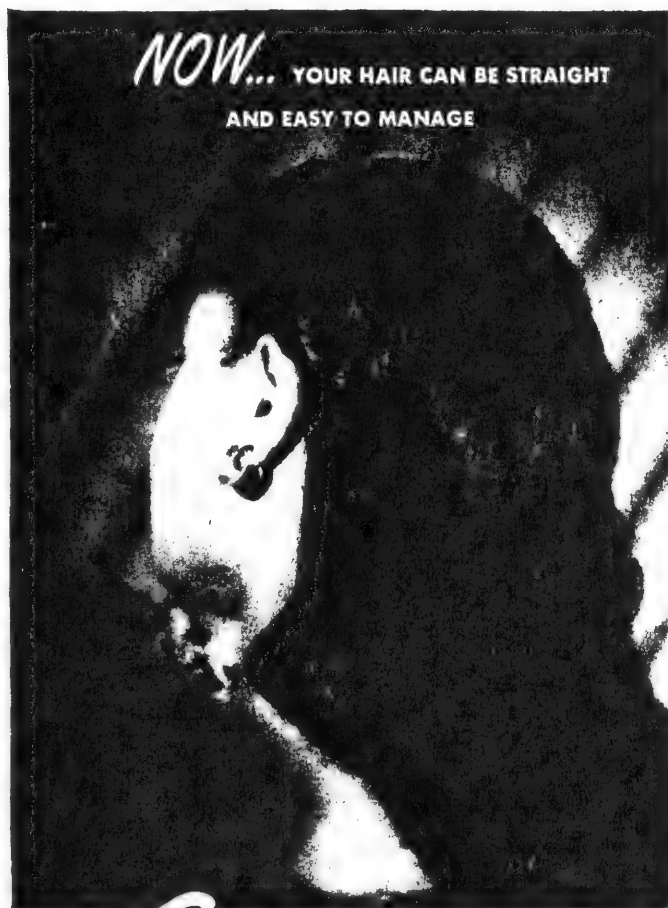
Familiar with London after seven years in the British capital, Archie Lewis rides the subway to BBC studios from his Piccadilly 2-room flat. Archie is an avid cricket fan and gets out to Lords Cricket Ground very often.



Learning French and German by Linguaphone, Archie hopes to pick up Russian the same way later on. Archie spends most of his afternoons before going to work putting with his motorcycle. He has spent several holidays in Scotland.



Reading Bible before retiring is Archie's favorite relaxation. He is an Anglican Christian, used to sing in the church choir in Jamaica. Archie has a television set (in background) which he prefers over his radio.



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Walking gracefully is one of key lessons in Palmer "charm class." Here senior Florence Edmonds of Washington, D. C., demonstrates right technique with book on head. Palmer teaches proper manners but does not regard itself as a "sissy school." For 35 vacancies this coming school year, more than 600 applications have been received.

FINISHING SCHOOL

Wealthiest families send children to highly-rated Palmer to become ladies and gentlemen

ONLY SCHOOL of its kind in America is the dynamic even if strait-laced finishing school for Negro youth tucked away among glistening dogwood and glowing Judas trees on 350 acres of rolling hills of North Carolina at the 50-family town of Sedalia. Having a high scholastic standard equivalent to a first class New England prep school and drawing its students from the leading colored families across the country, Palmer Memorial Institute is the Groton and Exeter of Negro America.

Palmer does more than teach square root and Caesar's Gallic wars to its students. Ladies and gentlemen graduate from Palmer. About the campus boys help girls up the steps and stand up when one enters the room.

One profane word caused 18 seniors to be suspended recently. About the campus there is a certain air of culture which is a reflection of the personality of the venerable Dr. Charlotte Hawkins Brown, PMI's founder and president who is Negro America's first lady of social graces. Carolina-born, New England-trained Dr. Brown built the \$500,000 educational plant, virtually brick by brick (300,000 of the bricks were made on the grounds by students) with money raised by her tears, prayers, shoe leather and undying faith in moulding better Negroes.

From a one-teacher, one-room rural school for poor children, Palmer has grown to a national institution with students from 31

states from some of the wealthiest Negro families, although sons and daughters of porters and maids also attend. Eager parents pay \$500 yearly for the limited 240 pupils fortunate enough to be accepted.

At Palmer's culture factory, which has turned out more than 1,000 graduates since 1902, "problem children" are not welcome. Students must be recommended for the most part by families known to Dr. Brown. Occasionally some incorrigible gets by but is removed as soon as discovered. Result has been that PMI graduates are welcomed at all colleges (99% attend universities), have excellent records such as one PMier who attained a Harvard degree in 2½ years.

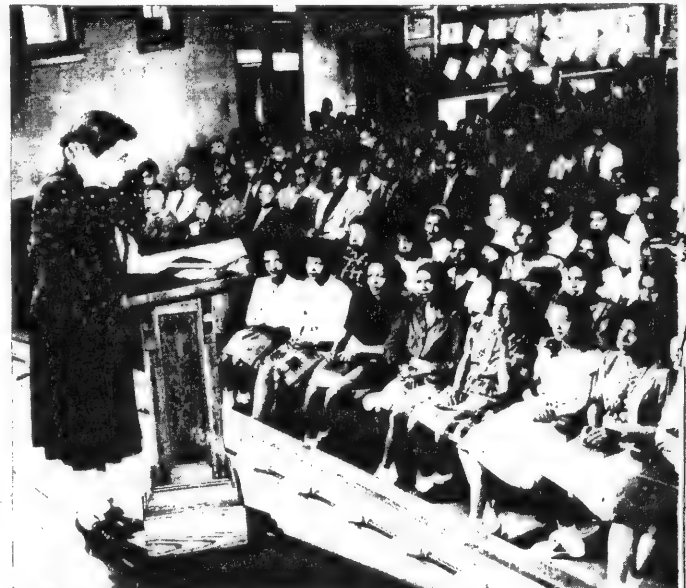


Daily personal contact with each student is a must in Dr. Charlotte Hawkins Brown's education formula. In her office (above) she talks over student affairs with senior class president Edward Clark of New York. Each morning at 8:30 chapel service (below) she addresses student body limited to enrollment of 240.

PREXY DR. BROWN BEGAN HER SCHOOL IN LOG CABIN

IT WAS a hot summer day in 1901 when Charlotte Hawkins, a young girl of 18 fresh from a Massachusetts normal school, got off the train in North Carolina to teach a tiny country mission school in the Bethany Congregational Church at \$30 a month. She had to sleep in the parsonage where rain came through the roof to drench her. After a year, the American Missionary Association which paid her salary decided to close the school, offered her a job elsewhere. But the young teacher decided to stay and run the school on her own because the need was so great. Out of a log cabin deeded her by the church grew the present-day Palmer Institute.

Today Charlotte Hawkins Brown (she was married in 1912, divorced later because her husband was unwilling to be called "Miss Hawkins' husband") has achieved national and international eminence not only as an educator but as a civic leader, an eloquent speaker (she receives 30 speaking invitations a month, usually accepts only one out of 8) and a militant fighter for racial understanding. She has been feted by Presidents, prime ministers and princes but on the PMI campus she is still very close to her students whose nicknames for her such as "The Big Wheel" and "The Madam" have given way to just "Doc."



Singing and playing with children in her Canary Cottage, Dr. Brown proves quite active despite her 63 years. Youngest is 2-year-old grand-niece Carol Lane visiting from Boston. Other three are youngest PMI students who customarily live in the president's home. Palmer age limits are 11 to 18; average is 15. School has one ex-CI in his 20's.



Continued on Next Page 23



Coed Henri Peyton (book in hand) bunks with three other girls, sleeps on upper deck, likes bobby-sox bull sessions like this one in dorm before 10 p.m. "lights out." Henri graduates next June, intends to go to Fisk. President Brown hopes to retire in 1951, says she has her successor on campus now.

PMI COED

FOR TYPICAL COED Henri Peyton of Newport News, Va., sweet sixteen, bobby-soxed, second of her family to go to PMI, daughter of confectioner Emmet R. Peyton, a Palmer day begins at six a.m. when the rising bell rings.

Etiquette training begins at breakfast with nine schoolmates who all practice the correct way to eat. The boys pull back the chairs for the girls next to them and sit only after the ladies are seated. All keep elbows and arms off the table. There are many more do's and don'ts which Dr. Brown has included in

Her etiquette lessons are learned from 6 a. m. rising bell to 10 p. m. 'lights out' in classes, on campus and at prom

her book, *The Correct Thing*, a student text for every conceivable social situation. After 8:30 chapel, there are classes until 4. Then come study, socializing and chores. All students are required to give two hours of work daily to the school. Assignments are changed every six weeks, include dish-washing for girls, janitor work for boys.

But being a "lady" does not preclude Henri's having fun too. There are movies on campus twice a month and occasional shopping trips to nearby towns chaperoned by a faculty member. Big event of the year is the annual junior-

senior prom, where girls have a chance to "recite" on Dr. Brown's chapter "At The Dance" in her *The Correct Thing*. Henri has memorized well such iron-clad rules as: "A girl should always be ready when her escort arrives"; "A girl should not entwine her arms about the neck of her partner"; and "A girl should not lean her head against her partner's shoulder or cheek."

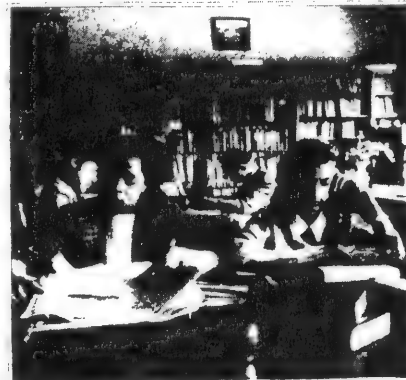
Although going "steady" at PMI is discouraged because the students are so young, Henri has been going out with boys since she was 14 and now has at least a temporary "steady."



In chemistry class, Henri watches hydrogen experiment by instructor Elmo Calloway. Each student has six one-hour classes.



Sewing class gives Henri chance to make dress for chapel fashion revue. She prefers skirts and sweaters to wear around campus.



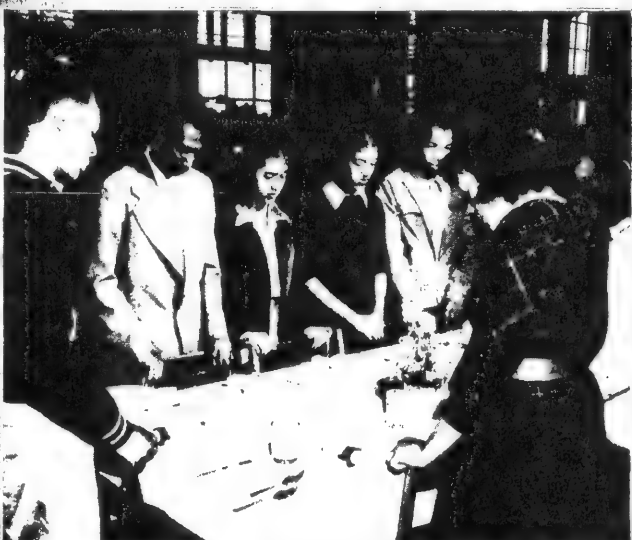
In library, Henri studies English lessons. Every PMI student must pass college entrance exam before graduation.



Music lessons are taken by every PMI student. Henri has played piano since 7, here rehearses for concert with violinist Victor Vick.



Modern dance class (Henri at right) rehearses original "Let My People Go." Class is required for junior and senior girls. On Fridays all Palmer girls dress uniformly in navy blue or black skirts and white blouses with black neckchiefs. All boys wear ties. Costume is for special chapel service.



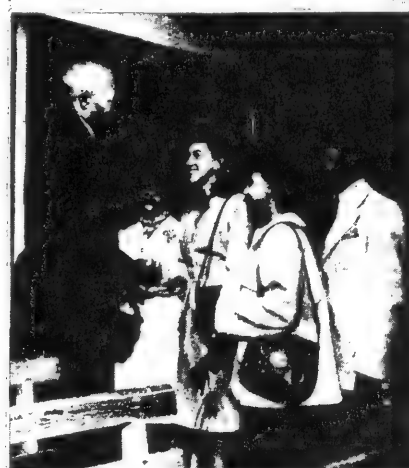
At lunchtime, Henri sings grace which is custom for each meal. Before supper hymn is sung. Students serve as waiters for two-week periods. Dining etiquette is strictly observed and anyone violating rules eats alone.



Writing for student newspaper, Henri does fashion notes. Sedalia Sentinel is monthly mimeographed sheet. Henri hopes to become a writer, favors English as a subject. She has made dean's honor list every semester.



Singing with PMI chorus, Henri (second row, third from right) wears surplice. Sedalia Singers have raised voices, money and praise for Palmer at White House, New York's Town Hall and Boston's Symphony Hall. All students must learn *Hallelujah Chorus* from *Messiah* for each commencement.



After church service, Henri chats with Rev. John C. Brice, Palmer chaplain for 25 years and father of Palmer grad, contralto Carol Brice.

THERE'S FUN FOR PMI STUDENTS TOO...



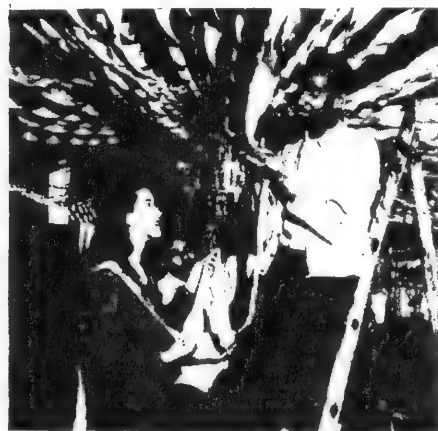
Favorite hangout on campus is co-op Tea Room which takes up recess time and student allowances (average \$10 monthly). Henri's is \$13, including \$4 from campus job. Girls are not allowed in Tea Room after supper.



Whist game at campus cottage of Dean Donald Montague is big social occasion. Gambling is prohibited along with games like poker. Men are not permitted to smoke on campus although teachers may smoke in their homes.



Father's visit to campus is treat for Henri. Mrs. Juanita Peyton drove down from home in Newport News, Va., to attend YWCA confab in Greensboro, N. C., stopped off on way. Frequent visiting by parents is discouraged. Those living nearby are asked to come no more than three or four times a year.



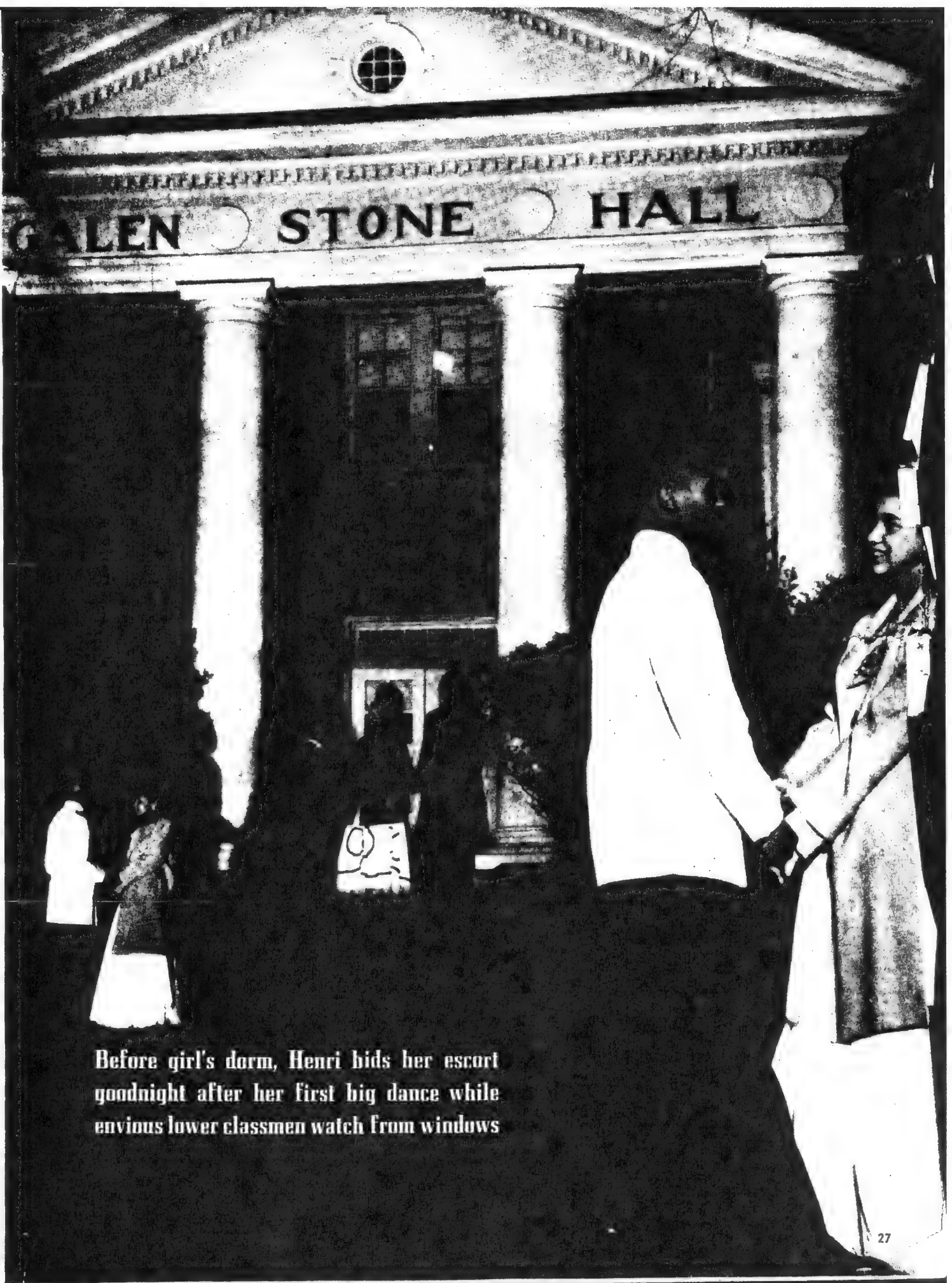
Getting ready for annual prom, Henri helps decorate gym. Entrance to prom is by invitation of junior class. Ballroom dancing is taught in special class.



Dancing with classmate Robert Minor of Durham, N. C., climaxes two weeks pre-prom activity for Henri. Jitterbugging is out. Jukebox provides music.

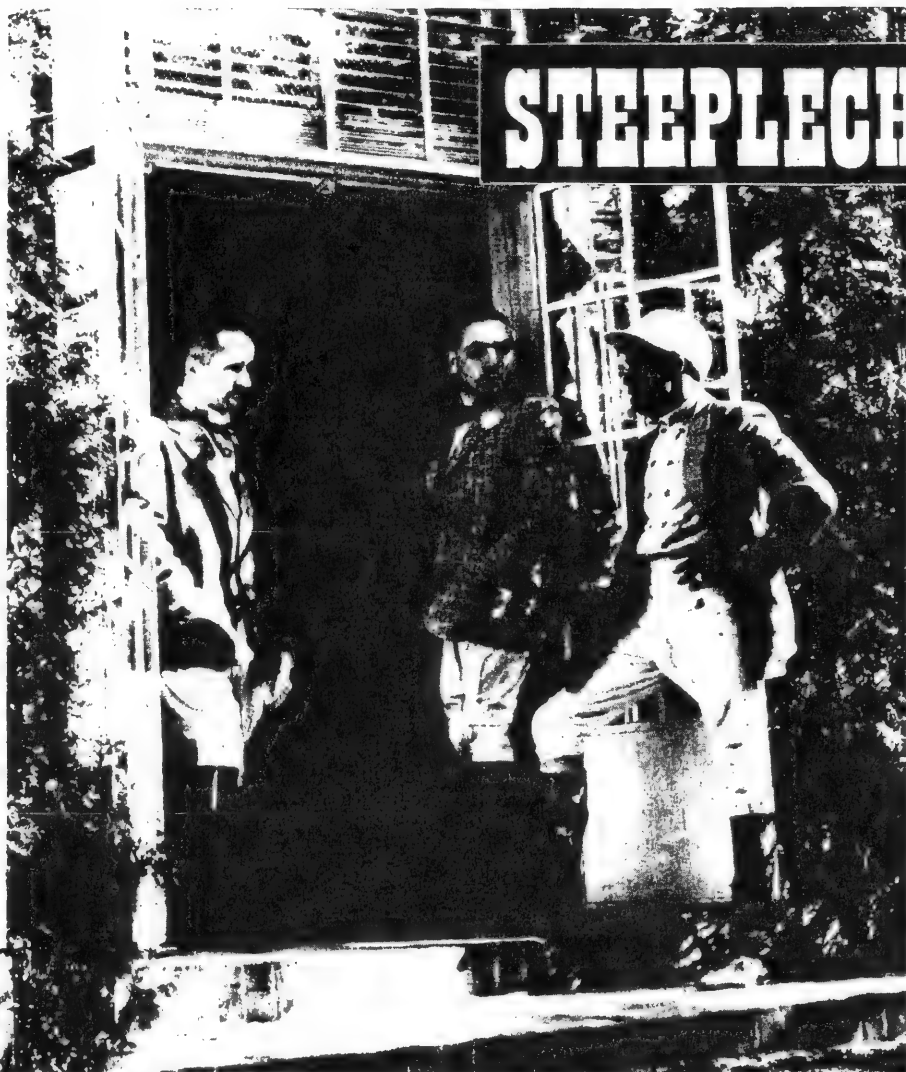


Waltz routine is performed by seniors during intermission. Boys are not required to dress formally although most girls wear formals.



Before girl's dorm, Henri bids her escort
goodnight after her first big dance while
envious lower classmen watch from windows

STEEPLECHASE JOCKEY



Talking horse with the "horsey" set. Wilbert Breland rehashes old races with two gentlemen jockeys who rode in the "Hunts." Originating from battlefield cavalry tactics, steeplechasing attracts many gentlemen riders.

THE BLUEBLOOD sport of steeplechasing has a red-blooded, brown-skinned jockey.

He is 33-year-old Wilbert Breland of Orangeburg, South Carolina, who last season booted home five winners in the cavalymen's sport that bears the monocled flair of old-line English gentry. Wearing the colors of Mrs. Florence Ambrose Clark's stable, Breland has coaxed and spurred bangtails over the jumps and ditches at Saratoga and Aqueduct.

Breland, who weighs a mere 130 and is 5 feet 3 inches short, is one of the few Negro jockeys in the nation carrying on the glorious tradition of Isaac Murphy, the first rider to win three Kentucky Derbys (Negro jockeys have won the Derby 14 times, last time in 1902). He has been riding the ponies since 1939, working his way up from an exercise boy.

But Breland actually started straddling horses back in 1929 when he worked with show horses, hunters and polo ponies. He soon lost his ambition to become a musician. When he reined home trophies in the "Show Horse" Competition three years in a row for the James Andrews Stables at Orange, Virginia, he decided he wanted to be a jockey.

But his first race in 1941 almost proved disastrous. He was leading the field when a horse that had lost its jockey cut in front of him as he was about to make a jump. Breland spilled and was knocked unconscious, fracturing his shoulder blade, three ribs and left leg. But after a spell in the hospital, he was racing again in ten months.



Dressing for race, Breland breezes with fellow "jock." Jockey behind him is Bill Passmore, oldest rider on tracks who won Grand National in 1941.



Weighing in, Breland scales at 138 together with saddle and uniform. He eats only milk and toast before race, makes up for it with steak dinner after race.



Strapping number to sleeve, Breland is ready for the start. During the racing season, he lives at Westbury, Long Island, near stables of Mrs. Florence Clark.



Taking hurdle is most tense moment for horses and riders. Breland, trailing the pack, fought his way up to fourth place in this race. He says that in riding all he does to encourage horse is call name and say, "Come on!"



After the race, Breland unsaddles his mount, Chesapeake. This horse with Breland up won "The Glendale" at Aqueduct last year. Breland has ridden in 22 races including the fabulous Grand National. He is married, has two sons.



Cleaning the tack after race is each jockey's own job. During off seasons, Breland schools and exercises horses in South Carolina. His salary is \$175 a month plus \$100 for each winning mount and \$60 for each losing mount.

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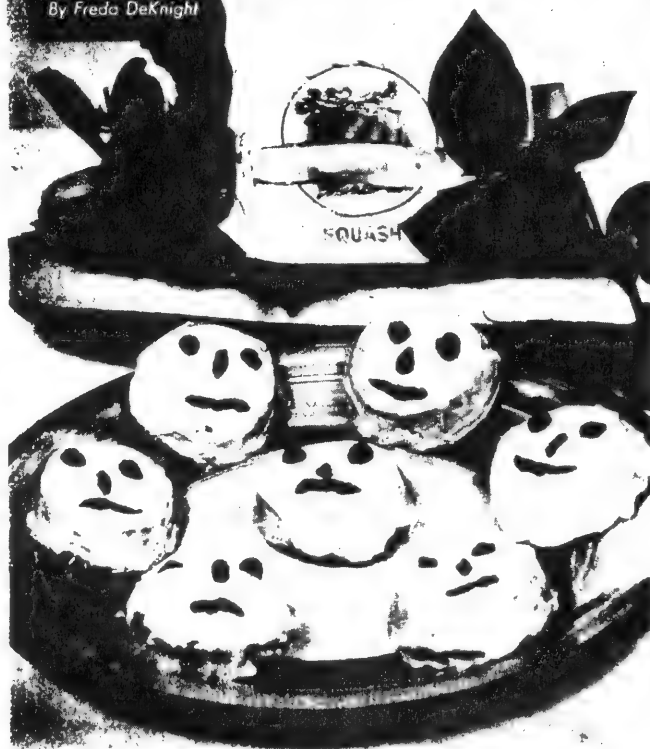
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CITY.....ZONE.....STATE.....

date with
a dish

By Freda DeKnight



Yellow frosted squash cup cakes are a Halloween delight that the kids will love. Cream $\frac{1}{2}$ cup butter, 1 cup of brown sugar. Add 2 unbeaten eggs and mix well. Stir in $\frac{1}{2}$ cup squash boiled and strained. Frozen variety can be used to save time. Beat hard about 3 minutes and then sift in 2 cups flour, 2 tsp. baking powder, $\frac{1}{2}$ tsp. salt, $\frac{1}{4}$ tsp. cloves, $\frac{1}{2}$ tsp. ginger, $\frac{1}{2}$ tsp. nutmeg, 1 tsp. soda. Add 1 tsp. vanilla. Stir in $\frac{1}{2}$ cup coconut. Drop by spoonful into greased muffin tins and bake about 30 minutes. Frost with yellow cream icing and make faces with raisins.



Tomato soup cake is colorful, inexpensive and easy to make. First step is to cream $\frac{1}{2}$ cup butter, 1 cup sugar and 2 unbeaten eggs. Icing for cake consists of a few drops of milk or cream mixed with 2 tbsp. melted butter, 1 package cream cheese, 2 cups confectioners sugar, 1 tsp. lemon juice to right consistency for spreading on cake. The frosting is as unusual as the cake itself.

CAKES FOR HALLOWEEN

THE DAYS when cake making was an accomplished art are over. Today any housewife with common sense and the ability to read a recipe can have her cake and eat it too. For good cakes are not, as some folks say, a matter of luck. If they are good, it is because they are baked correctly. If bad, just check over the recipe and you ought to be able to find out where you slipped up. But don't believe the tale about a cake falling because someone walked across the room too heavily.

If you're a novice at cake making, the month of October is a swell month to break the ice—and the icing. For it is this month that spells Halloween for the youngsters and there's nothing like being ready with surprise Halloween cakes when little soot-smearing shavers with outstretched grimy hands demand "treat or trick" on Jack-O-Lantern night.

To fit the spirit and color of the season, you can't go wrong on the two cakes on this page—squash and tomato soup. Whether it's the banana, Hubbard or acorn variety you use, squash cake is one dish you can't judge by its name. It's definitely a party treat with delicious yellow frosting and decorative eyes and mouth made out of raisins. The tomato soup cake is a delectable, spicy, pungent, bright surprise and a perfect example of an easy cake to bake.

The secret of expert cake making is simply to follow the rules. For instance it's basic that you pay attention to oven temperatures since some cakes require more heat than others. Always be sure your oven is pre-heated and place the cake in the center of the oven. When a cake shrinks from the sides of the pan and springs back when pressed lightly with the finger, your cake is done. Always cool a cake before frosting and then cover the sides before the top.

Other rules that should be followed closely are:

- All ingredients should be room temperature. Use good ingredients. A cake is no better than the ingredients used.
- Remember a dash of salt is important. It will bring out the flavor and add a bit of zest.
- Cake flour is not necessary except when making angel food or very fancy cakes. Be sure to sift it well and use good bleached flour especially in spice cakes.



Tomato juice (1 cup) is mixed with 2 cups sifted flour, $\frac{1}{2}$ tsp. salt, 1 tsp. baking powder, 1 tsp. soda. Add to butter mixture with 1 tsp. vanilla, $\frac{1}{2}$ tsp. each nutmeg, cinnamon and mace.



Raisins and chopped nuts ($\frac{1}{2}$ cup of each) are added. Bake in a greased tube or square pan for 45 minutes at 350 degrees. Serve with cream cheese or sugar icing.



Death strikes suddenly when a Negro utility worker is run down by a car on Los Angeles' Central Avenue. Insured by Golden State Mutual Life, he is protected by \$3,000 policy on which he paid \$71.75 yearly premium. One out of every two Negroes is protected by life insurance, average policy ranging from \$436 to \$1,000.

INSURANCE

4 million policies make it biggest Negro business

IN THE hushed, saddened room, friends always lean by the window and whisper: "How much insurance did he carry?" Answer is usually \$1,000 and upwards, for every other American carries life insurance. Of 71,000,000 policy holders, seven million are Negroes, with three million paying into white companies and four million sending premiums to Negro-owned and operated institutions.

This makes Negro insurance the closest

thing to big business in Negro life. Functioning in 38 states, more than 52 companies employ 15,000 and have total assets of \$100,000,000. One of the fastest growing is the intelligent, aggressive Golden State Mutual Life Insurance Company, whose sudden spurt to the fourth largest Negro business in the U.S. has amazed competitors. Its story on these pages is a saga of streamlined methods, shrewd expansion and business acumen.

Insurance executive Dee Hodge of Golden State supervises agents who service 20,000 policy holders and collect \$37,000 in premiums a month. His job is to teach agents risks involved in insurance. Average wage of 500 Golden State employees is \$200 monthly. Average years with company: 6.



Continued on Next Page 31

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PARTIAL TABLE OF CONTENTS

The Honeymoon	Pregnancy
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Insurance agent Lane C. Cleves, 28, got his job with Golden State after discharge from Army. In his first four months, he made 600 calls, sold \$40,000 worth of policies, got 270 flat "No's," 300 promises. His total take: \$500.



Training program helps Cleves, who demonstrates his approach to client before class. Cleves sells outside Negro community. "It's easy," says Cleves. "I sold two white families just by calling on them cold." Golden State employs 200 ex-GIs.



\$3,000 policy is sold utility worker as family looks on. Prospective policy holders always ask three questions: how much will it cost; how much does the family get if anything happens; how do I know you pay up.



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Medical checkup of applicant is made by Golden State doctor. If applicant is ex-GI, his discharge physical is sufficient to pass him. The worse the physical report, the steeper the premium. Most policies are the industrial life type.

GOLDEN STATE TRAINS AGENTS TO MASTER COMPLEX BUSINESS

LARGEST Negro business west of the Mississippi River, the Golden State Mutual Life Insurance Company has climbed in 22 years from 2,000 policy holders to a two-million-dollar corporation with 141,000 premium payers in three states—California, Texas, and Illinois.

Main reason for the phenomenal growth has been the urgent need of Negroes for insurance. Ever since 1894 when the first Negro company was formed, the business has flourished, mushrooming from shoe-string investments to solid, well-run, ably-financed corporations. Golden State's success lies in two factors: recognition that life insurance is one of the most complex of all businesses; a fight to educate and train its own personnel.

White insurance firms spare no effort to master the complicated business of mortality tables, compilation rates, contract collateral, insurance law. They maintain expensive research bureaus, training schools, management associations—but Negro companies are barred from participation. The distinguished Actuarial Society of America, the American Life Convention, the Association of Life Insurance Presidents and the Life Insurance Management Association, to which all leading white firms affiliate automatically, are "not open" to firms of color.

"We've come along on spirit and determination alone," says Arthur J. Williams, Golden State's Superintendent of Agencies, "like throwing mud on the wall. If you throw enough of it—some of it is bound to stick."

"The first crack in the wall came this past year. The Insurance Research and Review Service sent us an invitation to their training course for agents. We attended the two-week session and from it drafted a program for our own company. Now we're finally training ourselves, fourteen workshops going into operation."

Continued on Next Page

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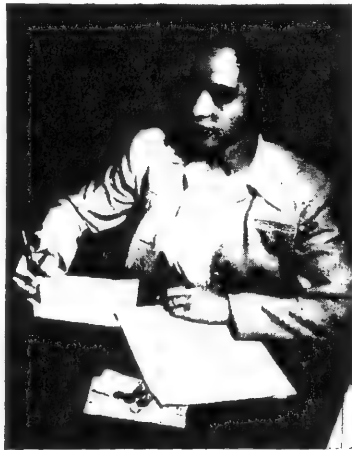
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Policy processing starts with cashier Mrs. Ruth Love Martin. During big campaigns, as much as \$30,000 crosses her desk in a week.



Risk is determined by underwriter Selina Davis, who judges whether policy is acceptable by figuring on standard tables.



Questionable applicants are passed on by Golden State's "risk committee" of Dr. H. H. Towles, chief clerk Ada Bell Parker and secretary Edgar J. Johnson.

COLOR LINE IN INSURANCE DEFIED BY GOLDEN STATE TECHNIQUE

THE METROPOLITAN Life Insurance Company, biggest in the United States if not in the world, does not want any Negro policy holders. Back in 1943 it offered to turn over all its colored business in Harlem to any new qualified insurance firm because it no longer wished to issue policies to Negroes. Its agents get a commission of only 7% per cent for writing ordinary life policies on Negroes compared to 25 to 45 per cent on whites.

Although Negro organizations have fought against this discrimination by Metropolitan and insist on the company issuing policies to colored applicants, many Negro insurance firms have been able to capture Metropolitan's business by virtue of its default as well as its biased policy.

Golden State, unlike some Negro companies, does not attempt to build strictly a Negro business. Its president, Norman O. Houston, says: "We believe in integration. We want to participate in the general American economy. The only way we can is to measure up. And we'll measure up by making ourselves the best

example—Negro or white—in insurance methods and technique."

The door at Golden State is open to all. Employment is on the basis of ability and mortgages have been signed with white, Japanese and Mexican clients.

Arthur J. William, superintendent of agencies, sees Golden State's training program for agents as "our first break in the wall of discrimination. Heretofore, the help we've needed has been denied us because of our color. We came along on determination alone. Now we'll build the best insurance company in the land."

When the late William Nickerson, Jr., founded the company in a small frame Central Avenue building with one desk and a single office clerk, he immediately faced difficulties with the law which insisted that capital of \$250,000 was required for a stock company. A lawyer asked a fee of \$1,500 for advice on the possibility of starting a mutual company in which ownership is vested in the policy holders. Instead of hiring the lawyer, Nickerson

bought a set of law books for \$27.50 to learn about insurance laws. He discovered he could get his mutual company going with 500 paid policy applications and a fund of \$15,000.

Within 79 days after getting a license to operate the first Negro insurance company in California, Golden State had outgrown its original headquarters and had to expand. It moved into a storeroom which was much too ample for the company. Space was rented to a local real estate broker lest policy holders see empty space and suspect that business was bad. Finally the company built its own building just three years after its founding. Today plans are in the blueprint stage for a new home office in Los Angeles, one of the most impressive Negro-owned buildings in the nation.

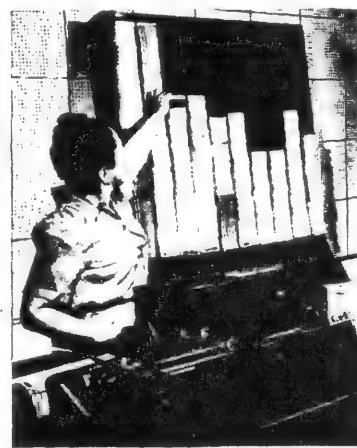
While Golden State still deals in millions as compared to billions for white insurance companies, the feeling is that Negroes in insurance "are limited only by ourselves," as one official puts it. "Life insurance is mass volume. As we train and enlarge, we'll catch up and move ahead."



Policy printing is done by Morris D. Hampton. He started with Golden State in 1939 at \$90 monthly. On return from four years service, he got new job and raise to \$225 month.



Policy is issued by Mrs. Genevieve Barnes, who sends out 200 weekly. She figures agent commissions, classifies policies by districts.



Policy data is entered on card, which when run through machine by Opal C. Boswell, is computed in business totals.



On death of policy holder (see first page), claims chief Berke N. Hunigan okays death report and check. Most claims are routine but some are followed up by company and claims contested. Most deaths are caused by heart trouble.



\$3,000 check is delivered to beneficiary by agent. Golden State paid out \$170,000 in first six months of 1947. Last year Negro insurance companies paid out \$8,000,000. Most policies have women as their beneficiaries.

Continued on Next Page

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Top executives at Golden State, \$25,000-a-year men, plan a new block-long home office to replace present two-story building. They are president Norman O. Houston, chairman George A. Beavers and secretary Edgar J. Johnson.



Technician Walter B. LaSalle (left), only white Golden State employee, confers with Thelma Houston. He feels: "Frankly, this is a fine organization and there should be more of them entirely owned and controlled by Negroes."



Key man is conservator Milton W. Alleyne whose job it is to keep policies going. "I visit thousands of policy holders a year and try to keep their policies from lapsing." He is considered an insurance counsellor by many clients.

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Crossing a street in San Francisco with their new guide dogs are Lawrence Lange and Clarence Costello. Dogs learn four basic commands: "Forward," "Right," "Left" and "Steady." Blind are able to walk three miles an hour.

GUIDE DOGS

Two Negroes get new sight in velvety 'eyes'

NEXT to the invention of the Braille system for teaching the blind how to read, the training of seeing-eye dogs has meant most to the sightless in living a normal, everyday life. Like the renowned Seeing Eye, Inc., in Morristown, N. J., which has been teaching the blind to walk for 18 years, Guide Dogs for the Blind in San Rafael, Calif., is grooming dogs for a merciful calling to serve the unseeing of all races.

Two Negroes who long ago determined to be self-supporting despite their sightlessness recently added a pair of brown velvety "eyes" from this school. They are Leavenworth, Kans., rug manufacturer Lawrence J. Lange, ex-10th Cavalry soldier who had his eyes burned out while fighting a forest fire near Fort Huachuca, and Clarence Costello, an Oakland, Calif., tailor and World War I veteran who lost his sight when dreaded, incurable glaucoma gradually dimmed his vision.

Now with their new Guide Dogs as lighted lamps which steer them unerringly through crowded city streets, they are free of dependence on others and ready to become entirely self-supporting.

Costello and Lange had to pass the usual requirements of sightless persons seeking a guide dog: like dogs, be in good physical condition and have a desire to be self-supporting. Both had a long wait before they were admitted to the school where room and board and the dog was provided without cost.

Nearest substitute for sight, dogs had been trained intensively by the school for three months before students Lange and Costello arrived. Then, both dogs and their new masters went through a nerve-rackingly strenuous month-long period of training. The students and the dogs (which are chained to beds at night) were kept as close as possible since ever afterward they must work as a team.

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Continued On Next Page

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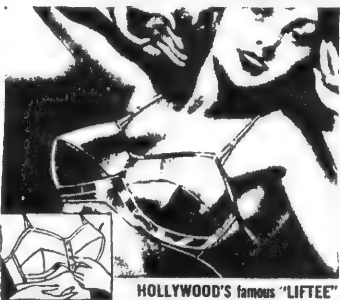
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Getting into cable car in San Francisco is tough job but dogs and masters make it.
Guide dogs pass other dogs or cats without being distracted. Hardest feat for dogs
is to wait at curb. They do not recognize traffic light signals, watch cars instead.

GERMAN SHEPHERDS PROVE BEST BREED FOR GUIDE DOGS

ALTHOUGH Lawrence Lange's dog, "Wags," is a Labrador Retriever,
A Guide Dogs for the Blind has found that German Shepherds like
"Scotty" owned by Clarence Costello most often make the best "eyes"
for the eyeless. Instructors who begin teaching puppies at four weeks
say that pure blood is not necessary and sometimes too much intel-
ligence is bad for the would-be guide dog since he may get the idea that
just leading his master around is boring.

Blind persons help the dogs do their work. "Of course, 'Scotty' is
awfully smart," says Costello proudly, "but my instructor taught me to
help her do her best work."

After graduation day, Lange returned to his rug business in Kansas
where he sells to such customers as Kresge stores while Costello
busied himself with plans to open a small cigar store or newsstand.



Graduating class at Guide Dogs For Blind school included five whites, two Negroes.
At meals where all students and instructors shared same tables, dogs lay unob-
trusively under the table. After graduation, most planned to go into business.

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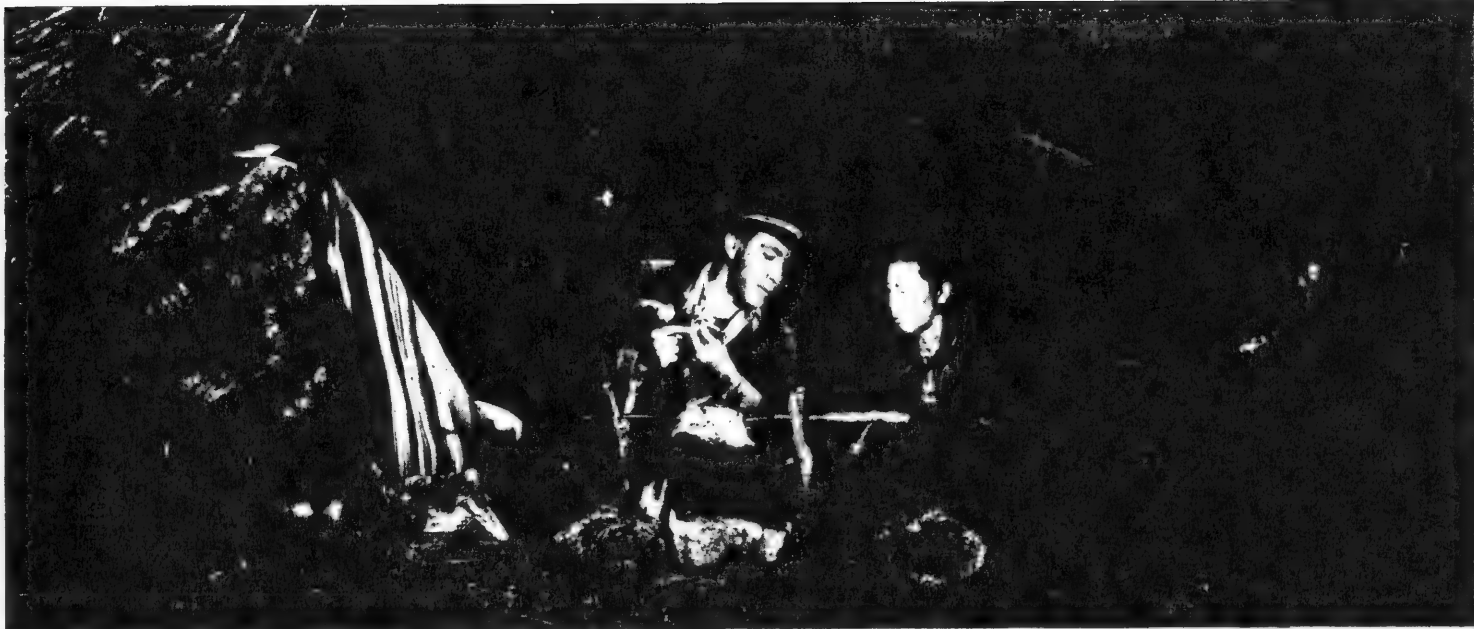
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Talking over their hate for white men, Charley Eagle and Davey camp on the Mexican border where Charley found the Chinese boy, whose father has just been "killed by white men" for trying to smuggle into U. S. Charley tells Davey his father too was slain by a white man who hated Indians.

BLACK GOLD

Routine horse-racing movie turns into challenging Hollywood document on racial tolerance

WHEN a routine grade B horse-racing movie goes before the cameras and winds up a fresh, beautiful picture with as fine a message of racial tolerance as has ever been put on celluloid, Hollywood is finally demonstrating signs of growing up. *Black Gold*, which will be released nationally this month by Allied Artists-Monogram, is the story of the horse owned by Oklahoma Indian Al Hoot which won the 1923 Kentucky Derby. On the screen it is a heart-warming, convincing yarn that proves a man with a dark skin can be just as human and loveable as a white-skinned man. When previewed by noted movie producer Darryl F. Zanuck, he offered \$1,000,000 for the picture which cost \$850,000 to make.

Starring an Indian realistically and sympathetically portrayed as a screen hero and a

young Chinese boy who is victim of racial hate, the film is a personal triumph for the two actors who did such a magnificent job in these two portrayals. The Indian, Charley Eagle (screen name for Al Hoot), is played by 28-year-old Anthony Quinn, whose 11 years in films include many gangster parts, a persecuted Mexican in *The Ox Bow Incident*, a Chinese army leader in *China Sky*, a Filipino guerrilla in *Back to Bataan*. The Chinese youth is Ducky Louie, only 15, for whom a role was especially written into the movie.

Quinn, who has been insultingly called by some Hollywood producers "a pretty good actor for a Mexican," found *Black Gold* a perfect picture. "I've been trying to get the movie story of Al Hoot done for five years," he says, "because it's about time we show that

Americans with darker skins are humans, too. My mother was Mexican and I was raised on the lower East Side of New York where Mexican kids take a beating around."

With his wife, Katherine DeMille, who plays his screen wife, Quinn spent three months developing the relationship of the Indian couple they were to portray. Much of their dialogue was never in the script, came naturally while they were working together. "We actors were allowed a voice in this film. We weren't our usual automaton selves," Quinn notes. "For myself the strongest resentment of my life is against prejudice. If my role in *Black Gold* is good, it's because I didn't play Charley Eagle as an Indian. I played a human being. The color of his skin was accidental."

At race track, bookie makes crack about Indians. Charley grabs him, insists: "Don't call me Indian. Call me Charley Eagle." *Black Gold* was 18 months in production.

Safely back home, Charley and his wife Sarah adopt Davey, teach him how to ride swift horses on reservation. Davey's favorite is Black Gold.



Continued on Next Page 39

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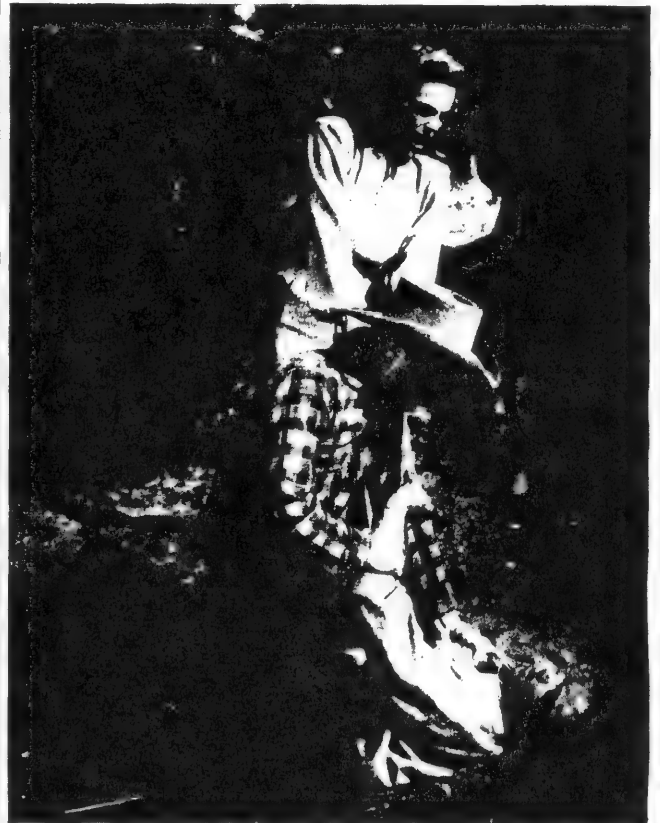
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At school, Davey is laughed at because he is Chinese. Boys sing, "Chinaman, Chinaman, is your skin yellow all over?" Teacher (Elyse Knox) separates fighting boys, tells them to respect each other. Later, she is given racial tolerance award.



Oil is discovered on land and Charley breaks news to his wife. At first he hesitates to allow drilling on land because it will spoil scenery but changes mind when Davey tells him they will have enough to train Black Gold for Kentucky Derby.

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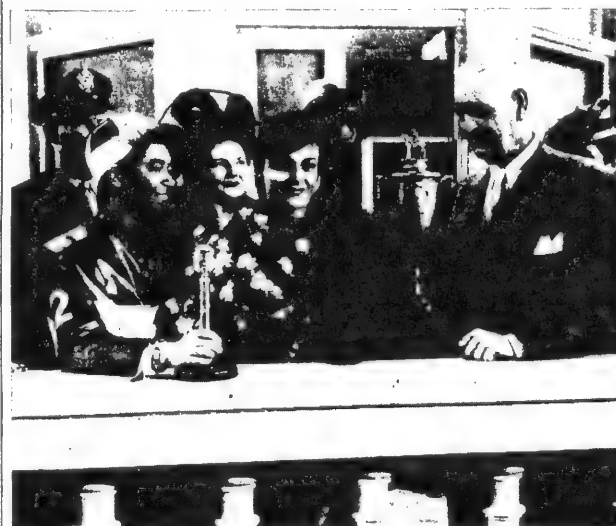
Charley is hurt by falling block from oil well and dies at his favorite camping spot. Sarah's last words are: "I wish I were a white woman so that I could cry." He leaves oil fortune to family who train Black Gold for Derby.

HOLLYWOOD ANXIOUS TO SEE IF FILM CLICKS AT BOX OFFICE

PRODUCER Jeffrey Bernerd got the idea for *Black Gold* when he came across the story of the famous horse who is buried today in the infield at New Orleans Stadium. Owned by Indian Al Hoot, the pony had odds of 100-1 against him when entered in the Derby but so many Oklahoma Indians came to the track to bet on him that odds were down to 8-5 when the race started in 1923.

Presentation of the Cup to Mrs. Hoot was an occasion. In his memoirs, Colonel Matt Winn, Derby founder, wrote: "Here was an Indian woman with no particular training and yet she was dignified and calm. When Mrs. Vanderbilt won the following year, she acted in the opposite manner—and yet Mrs. Vanderbilt is considered of our highest society."

Hollywood is anxious to see if *Black Gold*, a story which gives favorable treatment to colored peoples traditionally slandered in movies, will make money. One Allied Artists' producer noted: "If the box office responds, there'll be more pictures like that—and they won't be 'sleepers'."



Winners of Derby, Sarah Eagle and jockey Davey are presented cup. She accepts with simple dignity, murmuring her husband's favorite cry "Chiwawa" as she stands in the crowd.

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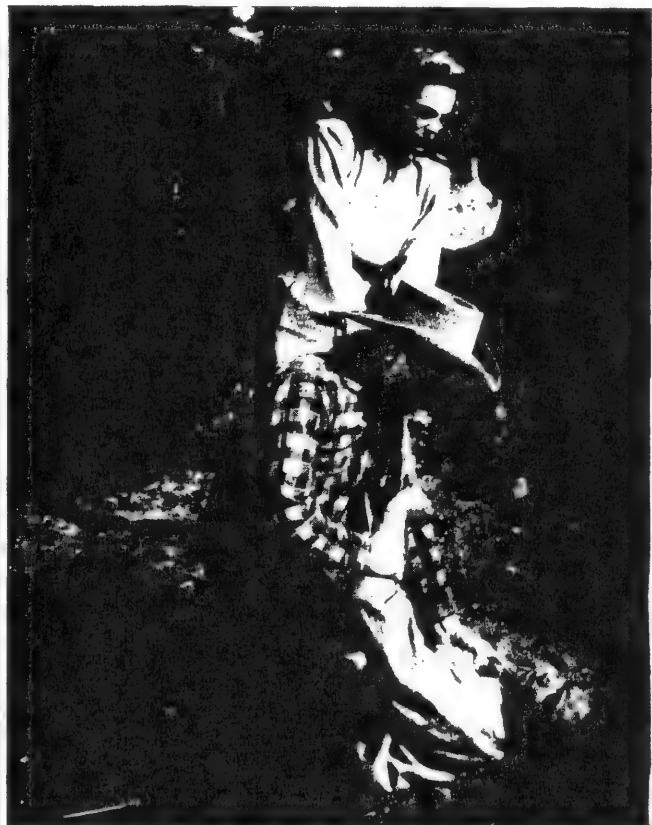
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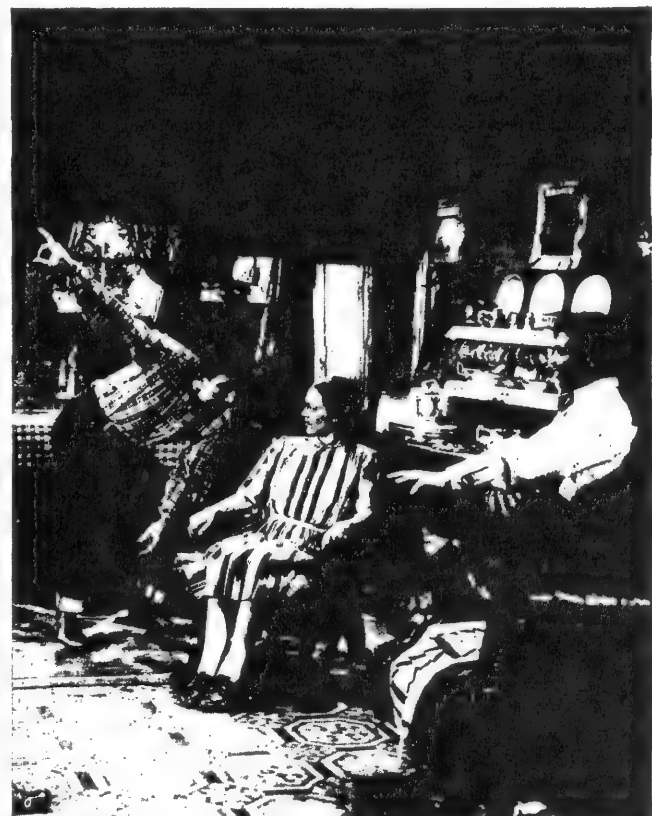
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At school, Davey is laughed at because he is Chinese. Boys sing, "Chinaman, Chinaman, is your skin yellow all over?" Teacher (Elyse Knox) separates fighting boys, tells them to respect each other. Later, she is given racial tolerance award.



Oil is discovered on land and Charley breaks news to his wife. At first he hesitates to allow drilling on land because it will spoil scenery but changes mind when Davey tells him they will have enough to train Black Gold for Kentucky Derby.

NO BIZ FOR SHOW BIZ

SOMEWHAT of a major calamity has stricken Negro night clubs across the country in recent months. In the biggest bistros from Harlem to Central Avenue, a drought of customers has left cash registers empty as a Scotch bottle at 5 a.m. closing. At least half a dozen of the swankiest and most popular Negro cafes have shuttered up for the duration of the current recession—or depression, if you happen to be a pink slip recipient.

One of the nation's best-known, the Rhumboogie in Chicago, went on the auction block. New York's 52nd Street, interracial swing mecca, is today dreary and desolate with only a handful of spots valiantly battling the flood of red ink on their ledgers. Out in Hollywood, half a dozen operators are in a jam with unions because they won't kick through with back wages due.

Result of the night life fizzle has been a flock of "At Liberty" ads in Billboard as bands, singers and dancers scramble for the few remaining jobs available. The Negro entertainer, like all Negro labor, "last to be hired, first to be fired," has come upon dire days long before layoffs lambast the rest of Harlem and the South Side.

Strangely enough, though, the bear market behind the footlights has its good points.

Much as widespread unemployment among colored chorines and comics is to be regretted, the debacle of many black and tan spots cannot but have at least one salutary effect. It will temporarily put in moth balls trunksful of zoot suits, long razors, gallopin' dominos, and blackface makeup that have long been the stock-in-trade of dozens of fawning, insipid, stupid colored entertainers who still persist in perpetuating all the crude and corny, trite and threadbare stereotypes that pass for Negro entertainment.

Picketing Begins At Home

FOR YEARS now intelligent, wide-awake Negroes have bemoaned and berated Hollywood's and Broadway's handling of Negroes because bandana-bedecked mammies and yassuh-boss-man Uncle Toms were usually the version of Negroes that white audiences would see. Militant newspapers have sounded off with bitter protests against musicals like *St. Louis Woman* and *Carmen Jones* because Negroes were portrayed as lazy and shiftless, the men being pimps and gamblers, the women trollops and tramps. Colored organizations have passed weighty resolutions of condemnation and picketed movies like Walt Disney's *Song of the South* because it pictured Negroes as cringing, backward, uncivilized.

But when will Negro night clubs be picketed for committing exactly the same crime of portraying the colored American as a sex-crazed, switchblade-wielding, gin-drinking dialectician. Certainly most of the shake dancers who perform with a wee bit of a G-string in the foremost niteries are spreading the legend of the Negro's promiscuity as surely as either Hollywood or Broadway. Virtually any black-and-tan has a comedian who can match the crudities of Stepin Fetchit and Willie Best in content even if not in skill. Watermelon and fried chicken jokes are just as standard in night club routines on Lenox Avenue as in Class B films from the movie capital.

Front For The Community

YET NEGRO BISTROS are completely accepted by both the high and low in Negro communities, termed "the economic lifeblood of Harlem" by one enthusiastic colored newspaper scribe.

But if charity begins at home, so does dignity and self-respect.

Negroes can ill afford to criticize and complain, deride and damn when their own house is just as filthy and disordered as those whom they would reform.

In many ways Negro night clubs are the only front that whites ever see in Negro neighborhoods. Except for businessmen who make a living from Negro customers, the only whites that get to see Negro

areas at close hand are those that patronize black and tan spots. The impression they can get in these jive joints that pander sex and stereotypes to adventure-seekers is certainly not favorable.

Not surprising is the fact that many of the most popular places in Negro sections are white-owned. But Negroes are not any less guilty of excesses than whites.

One Who Pioneered

THE ONE impresario who has really tried to do something to change the pattern of night club entertainment by Negroes happens to be a white man. He is sagacious Barney Josephson, whose two Cafe Society spots in New York have not only introduced an interracial trend in night life but also induced a number of leading colored comedians and dancers to change their styles and wipe out the stigma of Uncle Tomism that infected their routines. His argument is that if a comedian is funny, he can still be a first rate comic without capitalizing on race and dialect jokes. In all cases his theories have proven true and Cafe Society still remains one of the most prosperous clubs in New York despite Josephson's refusal to cater to long-standing standards among Broadway operators.

It seems about time that night clubs in Negro communities followed suit and began putting into effect the reforms for which so many have been agitating in Hollywood and on Broadway.

If racial decency works anywhere, certainly it ought to work at home. If a Harlem night club cannot exist without slandering Negroes at every show with hack humor about rabbit's feet and ghosts, then they ought not exist. It may mean unemployment for some, but if colored entertainers cannot work without bringing disgrace to Negroes, then they ought to stay off the stage and get a job where they will not injure their own race.

Brains Versus Blackface

THE CURRENT BUST in the niteries industry may perhaps induce some operators to discard timeworn formulas and try something new and different to win the public back to their plush ringside tables. Nothing could be newer than fresh, bright Negro entertainment that depends on brains rather than blackface, on talent rather than racial trash.

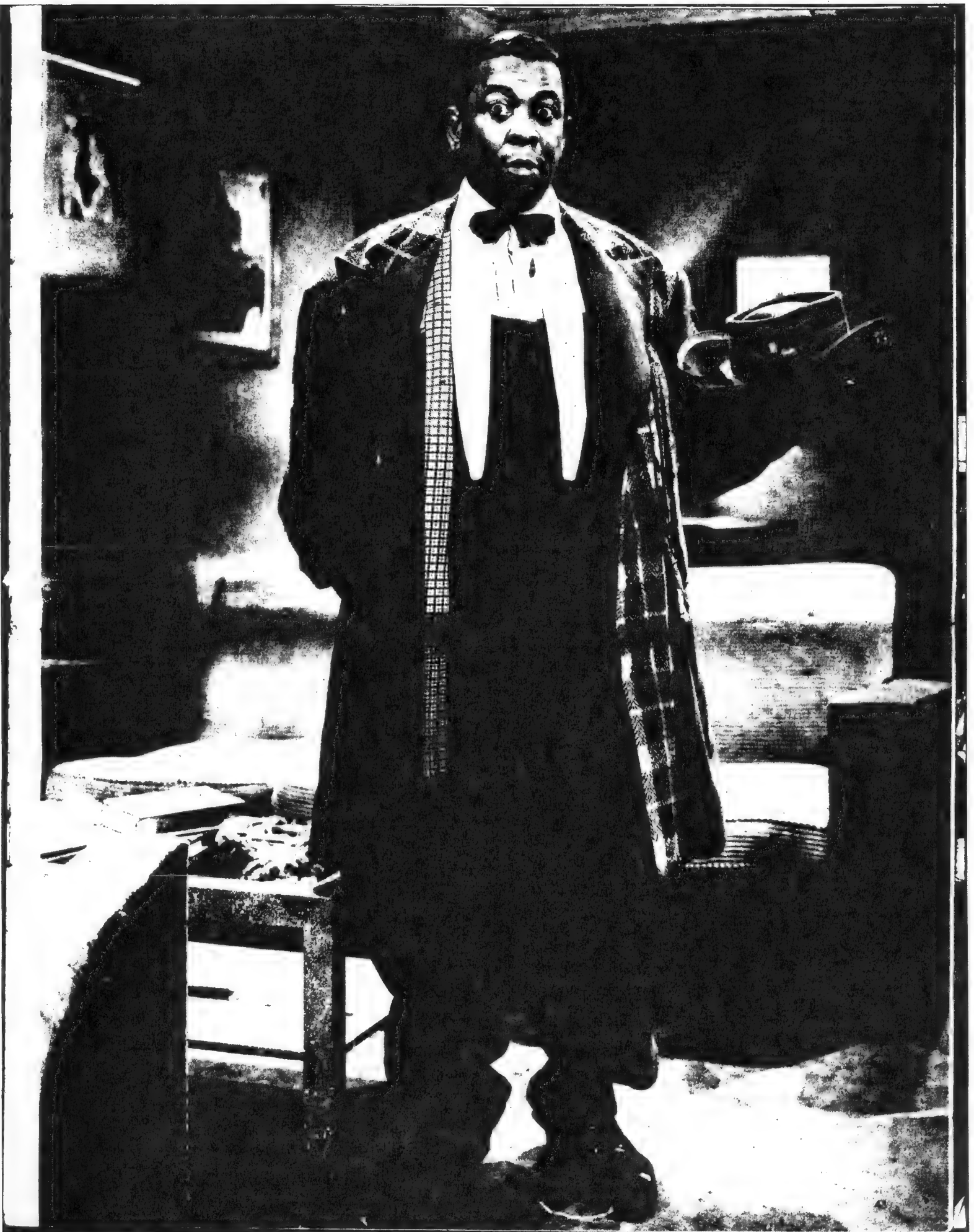
Frugal and penny-pinching as is the Negro family facing the zooming cost of living, entertainment still has a place in its budget. Negro night clubs would get that business if they had something original and imaginative to offer instead of beat-out zoot suiters like the pop-eyed brother on the opposite page.

In today's competitive days, Negro night club impresarios are fighting for their existence against the inroads of the movies and radio. Both of these mediums in recent months are beginning to see the light and giving the public more and more intelligent productions not only with decent roles for Negroes but also preaching racial tolerance.

Undoubtedly no one wants a message with his Bourbon and soda in a niteries, but what is wanted is adult, alert entertainment without a race tag.

For the past century Negroes have pioneered in the show world, giving America not only some of its best music but some of its most beloved comedians and tragedians. Unquestionably the raw material is available for topnotch night club shows that will find a following from both Negro and white patrons and put colored bistros on a paying basis once again.

It's up to operators themselves whether they stay in business—and they certainly ought to. But the only way they can retain the lost crowds who once packed their tables is to show some of the originality and initiative that has always made Negroes leaders in the entertainment business. Failing in that, you can expect a Variety head like: "NO BIZ FOR SHOW BIZ."





After the wedding ceremony in the little chapel of Jo Baker's chateau, the two Jo's leave as villagers watch. Boullon's parents are on the doorstep. The chapel was entirely covered with flowers by townspeople.



Groom kisses bride after civil ceremony presided over by mayor of village. Two ceremonies, religious and civil, are custom in France. Jo Baker is a French citizen. New York's Cafe Society recently tried to lure her to U. S. but balked at \$8,000 week salary she asked.

WEDDING NO. 4 FOR JO BAKER

THE SMALL French village of Beynat (pop. 462) bustled all week for the marriage. To the village baker the wedding cake of *choux à la crème* (a kind of cream puff filler) put together with caramel was the *chef d'oeuvre* of his entire career. The village blacksmith worked on a special love brew—a spicy onion and pepper soup called *touron*. The cook at the big Chateau des Mirandes prepared a dessert treat—bananas and strawberries left overnight in iced, sugared wine.

It was the biggest event for many decades in centuries-old Beynat—the wedding of famed singer-dancer Josephine Baker (now in her late forties) to one of France's top jazz band leaders, Jo Boullon. He was the ex-St. Louis girl's Husband No. 4.

Husband No. 1 had been a Chicago Sunset Cafe waiter named Baker who met Jo while she was dancing in the chorus at the club. No. 2 was the late Italian Count Abatino. Wealthy French industrialist Jean Lion was No. 3.

All but Baker were white. All but the first made newspaper headlines. For the love affairs of tempestuous former \$25-a-week shake dancer who became the Queen of Paris night life have always been hectic, stormy and sensational. Back in the 20's she could be followed around Europe virtually from day to day by reading the newspapers. In one year she got 40,000 love letters and 1,192 proposals of marriage including one from a Rajah who had offered to abolish his harem.

In Zagreb, Yugoslavia, a 21-year-old Budapest architect stabbed himself and fell at her feet as she came out of a night club. She had ignored his love letters and he had followed her from Hungary. After she married Abatino, a carpenter in Prague named Zagreb committed suicide for love of her. "She is a countess, I am a carpenter," he wrote in his suicide note. "She is far above me, yet I cannot live without her, so I die."

Her marriage to the count did not last long after he insisted on giving up diplomacy to become her manager (at that time she was the highest paid entertainer in any music hall in Europe). Husband No. 3, Jean Lion whom she married ten years ago to music furnished by a phonograph, was of short duration too. After their divorce Lion became an army pilot and she met him in Algiers where he proposed marriage once again. But she said: "I wouldn't marry the same man."

Her provincial wedding to Boullon, 40, was hailed in the French press as the mating of "Jo and Jo." They had met before the war. When she came back to France after the liberation, they were members of an entertainment troupe that went to French army camps in Austria and Germany.

At the Scullin Steel Company in St. Louis where he works, Jo Baker's father, onetime drummer Eddie Carson, hardly took note of Wedding No. 4 for his daughter. He has long been separated from her mother, Carrie Hudson, who is also still living in the Mound City.

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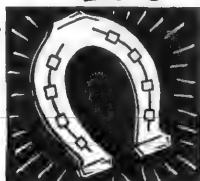
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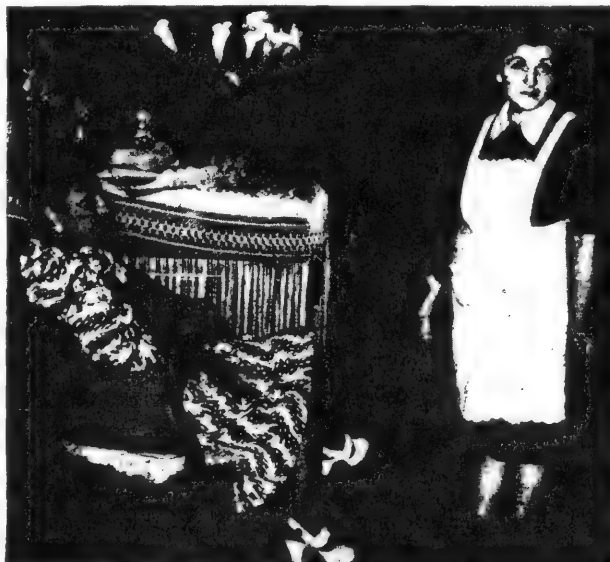
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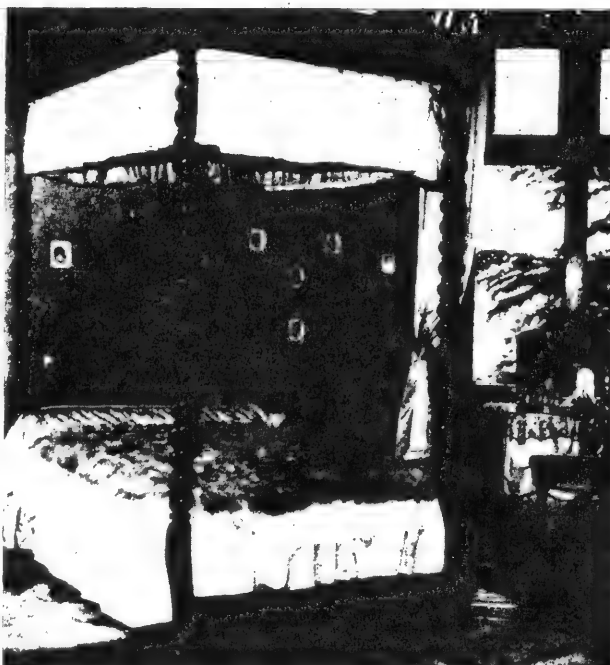
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Wedding banquet table in Jo Baker's chateau was elaborate. Cream puff wedding
cake sets off expensive service. At dinner Jo wore a blue frock which was
substitute for wedding gown that did not arrive from Paris in time.



After the day's hectic activities, Jo retires to her room where her French maid
awaits instructions. When Jo returned to America in 1936 for a brief appear-
ance in *Ziegfeld Follies*, she spoke English with a slight French accent.



Nuptial bed in chateau is an ancient four-poster. Before her marriage Jo
adopted a young Alsatian boy, Roger, who still stays at the castle. Her hobby
is trout fishing and Roger usually accompanies her on fishing trips.

Continued On Next Page

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Exotic dances by Jo Baker have always stirred scandal, in some cases riots. In Vienna the Catholic Church in 1928 announced services for three days "in atonement for outrages on morality" committed by Jo in theater adjoining church.



Leopards have been favorite pets with Jo. Here is a cub presented her by the zoo director of Copenhagen. Once she stunned Paris by strolling down the boulevards with two fierce-looking leopards.



Warlike hideout in Morocco was provided Jo by Si Mohamed Menebi, recent guest at her chateau. When Germans invaded France, she was smuggled aboard vessel to Africa with 48 trunks. She lived in Arab quarter, wearing Arab clothes.

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For 15 years she was the toast of Europe. During the war she dropped out of sight, was once reported dead by the Associated Negro Press but later turned up in Africa entertaining soldiers. Today happily married, she looks forward to a more genteel, sedate life as mistress of her elegant estate in central France.



Soldiers, including this bashful fellow, found Jo Baker good entertainment in North Africa. At the time she said: "I have given up my G-string of bananas. I try to give doughboys oomph, but these days I do it in an evening gown."

Continued On Next Page

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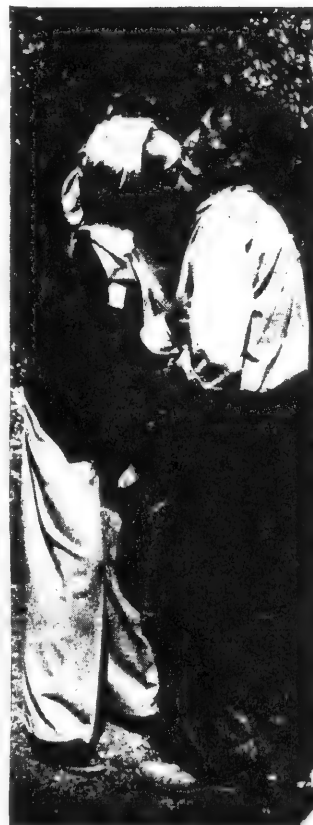
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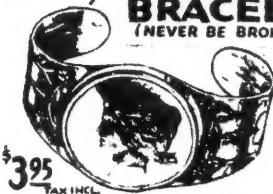


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Animals have always enticed Jo. Here she marvels at the whiteness of a young lamb held by a farmer on her estate. Jo supervises the farm closely from the poultry yard to the tobacco and potato acreage. Grounds include big orchard.



Jo's pet is this two-year-old baby, youngest child on the estate. She is comfortably dressed for farm work: slacks, baggy sweater and printed apron. The cheap straw hat is worn by country people in the field during the summer time.

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Colors: Jet Black ☐ Off-Black ☐ Brown ☐

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THE LIGHTER,
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So Let This Wonderful Bleaching Cream
Give You Amazing Beauty Help!



In just 3 days see the amazing difference in your complexion after you begin using Snow White* Bleaching Cream. It's so quick and easy to apply, according to the directions, at bedtime. Snow White works while you sleep.

Each morning see your skin appear lovelier. And on the third day, see if your skin doesn't look fairer, smoother, more alluring.

So let this wonderful bleaching cream help you have the lighter-looking skin women envy and men adore. Today, get Snow White Bleaching Cream . . . only 35¢, plus tax.

Amazing new oil-purpose cream! Here's the new, satin-soft cream to use every day, every night. Snow White Lemon Creme is extra rich, extra gentle! Thus it cleanses exquisitely . . . smooths and softens . . . helps nature refine the pores. So have the fairer, fresher, smoother skin that invites cheek-to-cheek moments. Today get Snow White Lemon Creme. Generous sizes—25¢ and 50¢, plus tax.

*Registered Trade-Mark



Famous Isabelle Cooley says: "Theatrical stars with sensitive skin must be careful of their choice of creams; so I use Snow White Lemon Creme and Bleaching Cream since they are kind to my complexion."

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A NEW COMPLEXION FOR YOUR COMPLEXION!

You'll say it's a beauty miracle! For you can instantly glorify your skin when you discover these two amazing beauty aids—Snow White Make-Up Cream and Snow White Face Powder. This glamorous make-up cream spreads quickly and evenly over your skin. Helps to cover blemishes and enlarged pores. Used with Snow White Face Powder, the effect is completely ravishing. Both come in beautiful, smart, flattering shades, custom-styled for ladies with rich-toned skin. Your skin looks smoother, more inviting all evening. So, today, get Snow White Make-Up Cream—only 50¢, plus tax . . . and Snow White Face Powder—only 25¢, plus tax.

For Exciting Hair Beauty Discover Snow White's "Magic Three"

1. **Snow White Hair Beautifier** gives you 3 marvelous advantages! Compare to any other hair dressing you ever tried. See how Snow White gives your hair . . . richer gloss . . . smoother "natural" look—makes hair easier to manage without giving that artificial, oily look . . . ends ugly staining. Get this exquisite, snowy white hair dressing today. 25¢ and \$1.00 sizes, plus tax.
2. **Snow White Creme Shampoo.** It's an exciting new beauty discovery! Not an old-fashioned cake or liquid shampoo. Snow White is a rich, fast-acting formula that's extra-potent so it dissolves grease, oil, and hair dressing. Instantly your cleaner hair looks smoother, softer, more lustrous. And it's easier to dress in a sleek new hairdo! Large jar, only 50¢.
3. **Snow White Pressing Oil.** This fine, luxurious pressing oil is truly wonderful to help you have straighter, brighter hair and a smoother, neater hairline. It dries bright—actually protects the hair from becoming dry and brittle. 35¢ and \$1.50 sizes, plus tax.



Sandra Powell, celebrated beauty consultant, says: "Famous stars of stage, screen, and radio use Snow White's 'Magic Three' for their beautiful hair. I advise you to use the same care they do."

FREE! Sandra Powell's "Guide to Correct Make-Up" at your cosmetic counter, or write Snow White Products Co., Box 3032, Rivermont Station, Va.

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